

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

VOL. 40. No. 19

THIRD SERIES

9 SEPTEMBER 1933

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A WATERCOLOUR BY THE LATE W. R. LETHABY
Presented to the Library by Miss Grace Crosby

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JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 40. 3RD SERIES

9 SEPTEMBER 1933

No. 19

Journal

We wish to call attention to the article on the R.I.B.A. attitude to current affairs printed on page 804. Within the limits of the space available in this JOURNAL it is obviously impossible to make a really complete statement, nor, we hope, is it necessary to do so, though we are fully aware that in an Institute of the size of the R.I.B.A. many members, though benefiting to the full from the prestige and personal services of the Institute, may be quite unaware on what the prestige depends. The opinion which the article attempts to express is that the R.I.B.A. has, as its primary function, the maintenance of unity in the profession for the good of the profession as a whole. The past history of the Institute shows how great are its opportunities and how faithfully has it endeavoured to meet them. The power of the Institute in everything that it attempts is derived directly from the united enthusiasms of its members; never before has the R.I.B.A. been faced with so many important tasks, and the more each member can be made aware of his obligations and privileges the more will the Institute as a corporation be able to fulfil them.

Major Reginald Hardy-Syms, who, on the retirement of Sir Raymond Unwin, has recently been appointed Technical Adviser to the Greater London Regional Planning Committee, succeeds to a very fine heritage. Sir Raymond, who was appointed Chief Adviser in 1929, was the first person to hold this post, and may be said to have created it, demonstrating by his valuable and untiring work during the four years of his appointment, the wide and important possibilities of such a post.

After practising for some years as an architect and surveyor Major Hardy-Syms was attached to the Housing Commission in the West of England for the administration of the 1919 Housing Act. He has also been for several years a co-opted member of the Housing Committee of the London County Council, and is a member of the Executive of the Garden Cities and Town Planning Association, a member of the Town Planning Institute and a Fellow of the Surveyors' Institution. He was recently appointed as an additional inspector to the Ministry of Health in connection with the Slum Clearance Campaign. Major Hardy-Syms has thus had considerable experience of housing and town-planning schemes, particularly as an administrator, and his appointment as the new Technical Adviser is an official recognition of his past services and his ability.

In the past architects and Allied Societies from overseas have often expressed the wish that past Presidents of the Institute should visit them in their own country. Canadian architects will be glad to learn that early in October Sir Raymond Unwin is leaving England for Canada, where his tour will include a few days in Montreal and Ottawa, a visit to the West to Saskatchewan, where he intends to stay for the greater part of November, and a short stay in Toronto on his way back to Boston where he will deliver a series of 12 lectures at the Massachusetts Institute of Technology in connection with the new degree course at Harvard which includes the subject of town planning. Sir Raymond hopes to have many opportunities during his visit of meeting Canadian architects, and they, we are sure, will be most grateful for this opportunity of fulfilling a long expressed desire.

On a later page of this Journal is published an article by Mr. Percy Lovell, reprinted from *The Times*, on "The New Surveys of London," being a description of the really remarkable work now being carried on, with the co-operation of the London Society and the London Survey Committee, under the R.I.B.A. unemployment scheme. *The Times* throughout has given the most generous support to this scheme and we are particularly indebted to the Editor not only for allowing us to reprint the article in these columns but for the prominence he originally gave to it in publishing it with an appreciative foreword on so psychologically favourable a day as Tuesday, August 8th, when, as a result of Bank Holiday, readers might reasonably be expected to be in a more receptive mood, and therefore more appreciative of such a scheme.

Of the article itself it is sufficient to say that it is an unvarnished record of work the importance of which cannot be exaggerated. It is obvious that the more detailed knowledge we have of London the easier will be the task of its present and future planners. The collection of such knowledge is the contribution of this scheme to the problem of how best to plan and control the London of the future. By means of these new and varied surveys a great deal of essential data, which otherwise would perhaps never have come to light, has been compiled and stored and made accessible for future generations of town planners. The actual reason for the inception of this work was the serious problem of architectural unemployment, and the R.I.B.A. and the

other bodies whose co-operation made it possible should be proud of a scheme which both benefits posterity and gives remuneration and, what is almost as important, interesting work to unemployed architects. The fact remains, however, that this is essential work which should have been done in the past and which should be carried on in the future, even when the direct cause for its existence has been removed. It is to be hoped that one general result of the success of this surveying scheme will be that the historical value of surveying as a whole will come to be more widely recognised, and that this sort of work will in the future be continued and extensively developed.

During August an extensive reorganisation of the Library has been taking place preparatory to the move next year to the new building, and if during the coming months members find that books, references and information are produced less quickly than usual, it is because practically every book has been, at one time or another, out of the shelves and on the floor, and the Library staff have not yet been able to accustom themselves to the new order.

This drastic reorganisation was necessary mainly because in the new Library there is to be open access to all books. Books in the Library have hitherto been classified and shelved under no very consistent plan, their arrangement appearing purely arbitrary to everyone except the Library staff, who alone knew exactly where each book was to be found. For the convenience of readers in the new Library it was therefore essential that there should be some straightforward system of classification, and this last month's work represents a step in the change from the old system to the new. Practically the whole Library has been reclassified and rearranged under the universal decimal system. The last stage, the compilation and printing of the catalogue cards still remains to be completed.

The work of reorganisation has been carried through so long before the move partly so that the new system might be running smoothly before the time for the move comes, and partly because during the actual move, for which only a minimum of time is to be allowed, there will be no time for any reorganisation work. We hope that not only will the change once accomplished benefit every user of the Library, but that it will be possible to maintain a really high standard of efficiency in the future.

The views of a number of well-known architects have recently been aired in the columns of *The Listener*, which on 26 July published an Architecture Symposium, demanding from so representative a collection of architects as Sir Reginald Blomfield, Mr. Charles Holden, Professor A. E. Richardson, Mr. W. Curtis Green, Mr. M. H. Baillie-Scott, Mr. Joseph Emberton, Mr. Christian Barman and Mr. Wells Coates an answer to the question "Is Modern Architecture on the Right

Track?" This broad question, translated for purposes of convenience into six specific queries which, if they narrowed the issue somewhat, certainly made the task of replying easier, evoked replies representative of every shade of opinion, ranging from the dignified but complete repudiation of "Functionalism" to an almost careless dismissal of the past as obstructive by people who, by their own confession, are interested only in the present and future.

In effect this Architecture Symposium was a debate on architecture versus engineering, and out of the welter of varied opinion certain general truths emerge. Of these, perhaps the most important and certainly the most generally held are, first, that the fundamental difference between architecture and engineering is, as Sir Raymond Unwin expresses it, "of the order of that between useful noise and music," and secondly, as a corollary to this idea of the spiritual superiority of architecture, that the two are not in fact antagonistic, but that, in the words of Professor Richardson, "There is no question of a duel between architect and engineer. . . The engineer to-day is anxious to be a co-executant in the subordination of structural and functional facts to the harmony of an architectural idea." Other opinions were expressed, but nearly all were agreed that as long as modern architecture has reason and plan and order on its side it is on the right track.

The last word on the subject came from Sir Raymond Unwin, who summed up the whole discussion, holding the balance between the old and the new with an impartiality which admits the hampering tendencies of tradition and condemns the faults of modernism. The real weaknesses of modernism, he says, are that it is based on two false assumptions, the first that ferro-concrete is necessarily more efficient than the old materials, and the second that design must be subordinated to the mechanistic use of the new materials. He believes not only that "Delight" is the essential quality which distinguishes architecture from building, but that "Delight" must be absolutely independent of the two other essential qualities "Commodity and Firmness," or, in modern terms, "Function and Structure." He insists that nine-tenths of a man's desires are the product of his emotions, his brain and his vivid imagination, and that is why, in spite of the vital need for functional and efficient building, the spirit of beauty must still be kept constant or architecture will cease to be on the right track.

The Listener must be congratulated for its realisation of the importance of such discussions, and for the publicity it has given to opinions which for the sake of the future of architecture should be heard as widely and as often as possible.

The attention of members is very particularly drawn to the note on the subject of competition regulations published on page 818.



FESTSAAL, NY CARLSBERG MUSEUM, COPENHAGEN

ARCHITECTURAL DETAIL IN MUSEUM DESIGN

BY HOPE BAGENAL, A.R.I.B.A.

THE new method in museum display, in which fewer pieces are more sympathetically presented to the public, has only to be seen once in order to carry conviction. A walk through the second and third Græco-Roman Rooms, and through the Archaic to the Ephesus Room in the British Museum is an object-lesson in this respect. The old fatigue and crowding upon the attention has gone. There is now freedom and good taste. But the work of the curator can be handicapped seriously by architectural detail. The problem of showing a statue so that all the authorities shall be pleased is in any case a very difficult one; but the difficulties are increased if the architect has already set a strong and arbitrary frame, and if his detail has stamped fifth century Greece or Hellenistic Rome on the available cubic space. We should realise that our "classic" detail is the result of a doubtful scholarship applied to a limited

conception of one or two antique periods. The artistic plea that it has a broad consent and universality, applies in our streets, but does not apply when it is taken into a museum as into its mother's womb, and brought in contact with its own origins and with other patterns and forms, its brothers and sisters. The response and clash of shapes in a museum is a delicate affair, and it is not too much to say that the ordinary canons of architectural detail often break down when confronted with museum problems, because they do not constitute a sufficiently delicate æsthetic instrument.

The modern curator wants a certain freedom for experiment. His art is not to be artistic, but yet to extract whatever beauty there may be in the scholar's problem before him. He requires from the architect appropriate proportion and impersonal detail. That is, he wants spaces suitable for his statues, for his busts, for his reliefs. "Classic pro-



FIG. 1.—BRITISH MUSEUM
Doorway from Phigaleian room into Mausoleum room



FIG. 2.—BRITISH MUSEUM
Doorway of Nereid room

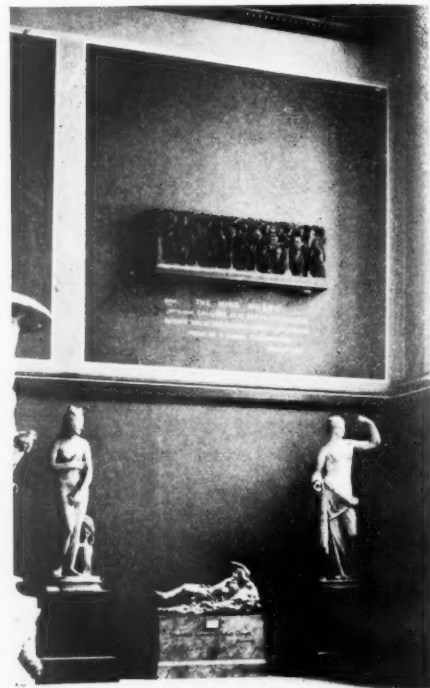


FIG. 3.—BRITISH MUSEUM
First Græco-Roman room with string course



FIG. 4.—ROME CONSERVATORI MUSEUM
Wall without string course

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FIG. 5.—BRITISH MUSEUM
Niche with string

portion" will often serve because it is roughly appropriate to the human figure, but subdivision of walls by dados, strings, friezes, etc. should only be done with a clear reference to actual requirements. "Detail" should be reduced to its simplest for the sake of impersonality. The elaborate Greek revival detail and ornament of Cockerell, Inwood, Smirke, is not necessarily "Greek" at all. One has only to compare it to Curtius's beautiful and simple adaptations in modern Greece, and indeed to some of old Schinkel's detail in Germany, to realise how artificial it is. Inwood, who was a good scholar, approached much closer to the Greek spirit in that stucco house (now pulled down) next St. Pancras church, than in the church itself. The scholarship of Smirke and his nineteenth century successors at

the British Museum is not unexceptionable. The carrying of the main beams in the Roman Gallery and in the Egyptian Gallery on the lip of a cyma recta instead of on a strong bed-mould or corbel is an error. The Greeks did not carry beams on gutter moulds. Thus there is nothing sacrosanct about Smirke's scholarship. Also there are many examples in his work of how not to detail for a museum interior. These are worth noting.

Fig. 1 is the doorway from the Phigaleian Room into the Mausoleum Room. It is at a low level with heavy brackets and cornice which compete with the exhibits round it. It would be far better without brackets and cornice and with just a plain surround. The same applies to Fig. 2, the Nereid Room door in which the exhibited mouldings on



FIG. 6.—BRITISH MUSEUM
Niche without string



FIG. 7A.—CAMBRIDGE, FITZWILLIAM EXTENSION

Example of piers used as a background

Dunbar Smith and Brewer, Architects

Photograph by T. Fall

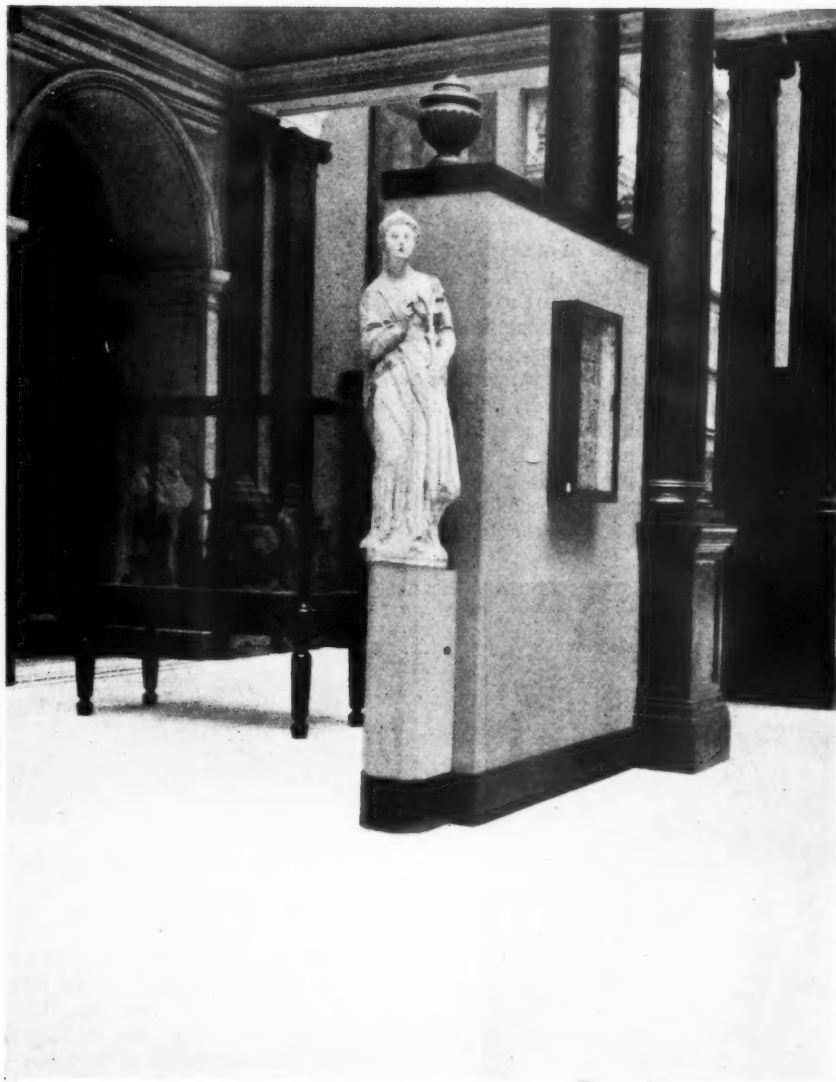


FIG. 8.—SOUTH KENSINGTON MUSEUM
Example of coupled columns

the wall are out of scale with the cornice mouldings on the door head.

The emphasising a string or dado is liable to oppress statues by coming just above their heads, as in Fig. 3. Compare the advantage gained when the pieces are unified by their plinths alone and stand free against the whole field of the wall as in the Conservatori example, Fig. 4. A string course round a niche at springing level is liable to cut off the god at an undesirable level, as in the Apollo at the end of the Third Græco-Roman Room, Fig. 5. We have in the British Museum a niche, not divided, showing to advantage as in Fig. 6. Another matter of interest to the curator is the projection of skirtings and plinths. As small a projection as possible is desirable in order that bases may go close to the wall. The wide skirtings at the British Museum necessitate the scooping and cutting of bases and pedestals as is shown in Fig. 7, where a granite block is scribed to a plaster plinth. Again, square piers make better supports than columns, they can form a plain strip background and can more easily lend themselves to screens and pedestals. Fig. 7A is a good example from the new Fitzwilliam Museum, Cambridge, by Mr. Dunbar Smith. Fig. 8, from the South



FIG. 7.—BRITISH MUSEUM
Granite base scribed to a plaster plinth

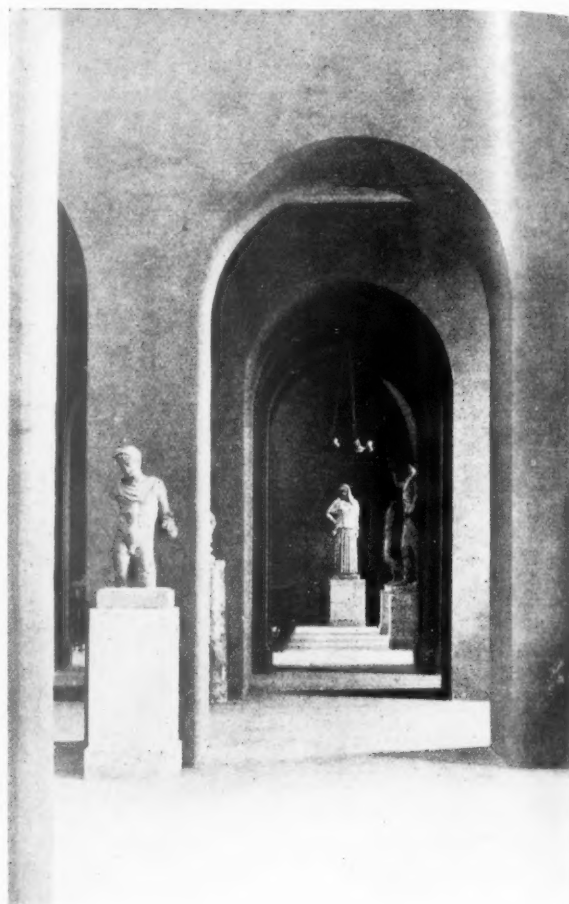


FIG. 9.—ROME, MUSSOLINI MUSEUM

Kensington Museum, shows how difficult it is to make use of coupled columns on their own pedestals. A single pier would obviously be better. In the same museum occurs the case of the large niche at the end of the Italian Renaissance Hall, the archivolt of which is highly elaborate, and interferes noticeably with the Italian chapel which has been rebuilt *in situ* within the niche. An attempt has been made to "fade out" the twentieth-century archivolt by means of paint. Since it is plaster it could easily be removed.

Compare to the preceding examples, the fine impersonal treatment of the new Mussolini Museum at Rome, Fig. 9, where architectural values are the clearer for the deliberately imposed simplicity.

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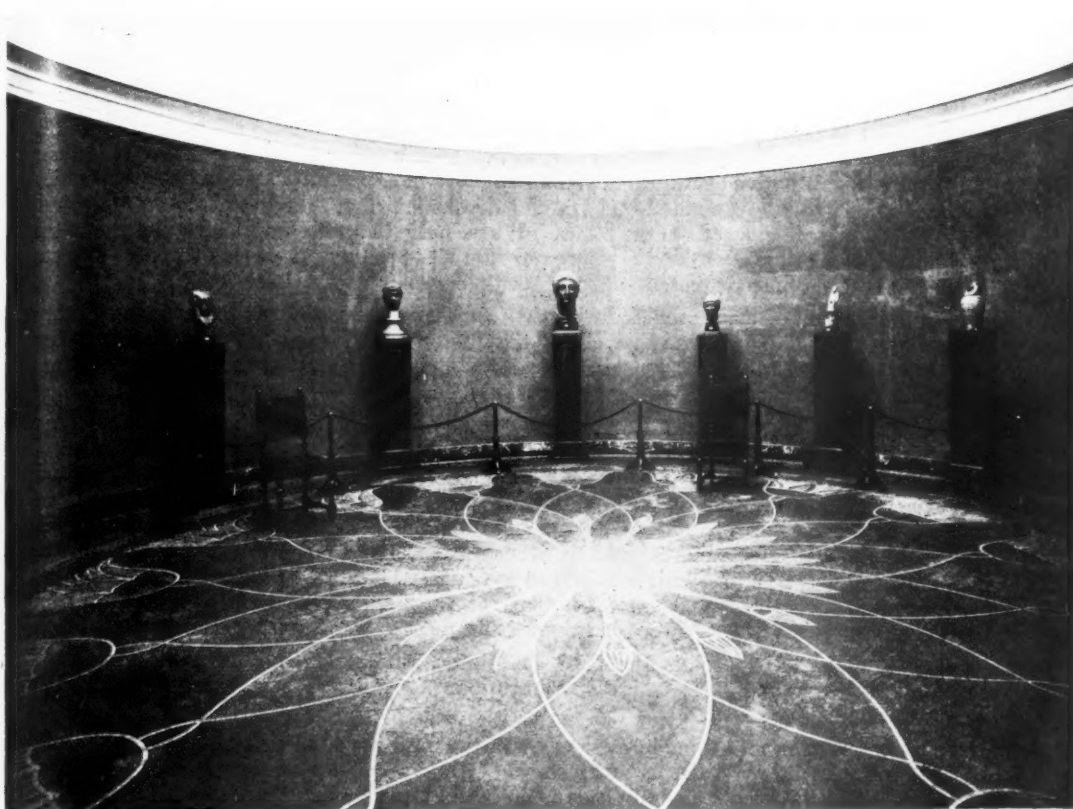


FIG. 10.—NY CARLSBERG MUSEUM, COPENHAGEN

The principle of impersonality should apply also to floors with the added requirement of the proper amount and kind of light reflection. It is wrong to introduce into the floor an enormous dynamic pattern, as in the example at the Ny Carlsberg Glyptothek at Copenhagen seen in Fig. 10. Artistically this resembles leaving the loudspeaker on in a room during a performance of chamber music. Marble floors of academic pattern can be just as disturbing. The Festsaal at the Ny Carlsberg Museum at Copenhagen is an example of this (headpiece). This photograph shows also a number of interesting facts that are worth noting: (1) The bad taste of some Hellenistic work. (2) The folly of fluting figured marble. (3) How the columns dwarf the statues. (4) How wrong the frieze looks in the Ionic order from a purely artistic point of view. In this

room a few statues are struggling to maintain their artistic personality in a strong magnetic field of architecture. But let the traveller mount those white steps and go through the portico, and he will find himself in a black marble lobby where, as if by magic, architecture seems to have been switched off and a few retired pieces of sculpture impress themselves upon the vision with delicacy and power.

Similar examples of the switching on and off of "architecture" can be found by the critic on his travels; they add interest to life. How true—yet how little realised—that since architectural values cannot be avoided it is good policy to enlist them on the right side. Architects can surely help a movement that must be much to their taste and is in harmony with the times.

The Cost of Houses

The particulars of house costs here published were secured as the result of circular letters sent out to selected lists of architects known to be reliable, and believed to be willing to take the necessary trouble. Those on one list were asked to give examples of the smaller houses being built and sold by speculative builders; those on a separate list were asked to give examples of similar small houses designed by architects and built under their supervision. To those who responded our grateful thanks are due. The total floor area provided in each case was obtained, or worked out from the plans. Where only the building price was known, a standard proportional addition for cost of site is added; where only the all-in selling price is known, a similar standard proportion for the site cost has been deducted.

A comparison of the amount of space provided with the cost is very interesting, and goes to show that people desiring to build houses can have the advantage of good design and supervision of construction by an architect without paying any more, and in some cases paying less, for a given amount of accommodation, than they must on average pay for the house built and sold speculatively.

For comparison there has been added a fair recent average cost of municipal houses. This comparison leaves a large margin on actual cost, and rent required, in favour of the municipally built house. While the Minister of Health is able to point to a considerable increase of speculative house building during the half year September, 1932, to March, 1933, those who are interested in providing adequate houses for the lower paid sections of the community cannot but view with anxiety the serious drop in municipal house building. The figures of cost given in the returns here published can but serve to increase this anxiety, showing as they do that the speculative builders' houses are only available for those with money to invest, or able to pay rents, which with the higher rate of interest on the higher cost, as compared with municipal houses, are far beyond the reach of the lower paid workers for whom the need is most urgent.

The figures suggest that in many cases the land speculator, whether he be the builder or another, is responsible for some of the high figures where specially poor value for money remains after deducting a normal site cost from the selling price.

These figures supply some food for thought as to whether the methods of house building on which so many depend for their homes can be regarded as satisfactory. There seems to be considerable room for better organisation, better planning and better design; as regards the latter at least there are plenty of architects able and willing to help, and at special fees which are impressive only by their modesty.

RAYMOND UNWIN.

28 August 1933.

A COMPARISON OF THE COSTS RELATING TO A NUMBER OF HOUSES DESIGNED BY ARCHITECTS AND THOSE BY SPECULATIVE BUILDERS

Notes: (a) Where the sale price of house only is known, 25 per cent. of that has been taken as a fair site value for comparison.

(b) Where only the sale price of house and site together are known, 20 per cent. of it has been taken as a fair site value.

(c) Where ground rent figure is known, this has been capitalised at 20 years' purchase.

(d) In each case the figures known are in italics.

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s.	s. d.	£ s.	£ s.	s. d.
1	759	295 0	7 9	73 10	368 10	9 8
2	1,233	600 0	9 10	150 0	750 0	12 0
3	1,128	600 0	10 8	150 0	750 0	13 0
4	1,072	625 0	11 8	156 0	781 0	14 0
5	1,637	1,049 0	12 9	262 0	1,311 0	16 0
6	1,476	797 0	11 0	199 0	996 0	13 3
7	740	465 0	12 5	116 0	581 0	15 8
Average price per sq. ft. of the seven examples .. 10 10½						
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TABLE II

Architects' Houses for Clients (Southern Half of England).

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
8	759	374 0	9 10½	93 10	467 10	12 5
9	1,709	910 0	10 2	227 10	1,137 10	13 3
10	990	345 0	6 10½	86 0	431 0	8 7½
11	685	292 0	8 6	73 0	365 0	10 7½
12	720	307 0	8 6	76 10	383 10	10 7½
13	2,288	2,360 0	20 7	590 0	2,950 0	26 0½
14	1,455	980 0	13 6	245 0	1,225 0	16 10
15	2,571	1,650 0	12 7	412 10	2,062 0	16 0
16	1,660	1,020 0	12 4	255 0	1,275 0	15 3
17	1,470	1,192 0	16 2½	298 0	1,490 0	20 0½
18	685	277 10	8 1	69 0	346 0	10 0
19	1,803	1,206 0	13 4	302 0	1,508 0	16 7
20	2,254	1,506 0	13 4	376 0	1,882 0	16 8
21	684	675 0	19 6	168 10	843 10	24 7
Average price per sq. ft. of the 14 examples ..						
			12 7½			15 6½

TABLE III

Houses for Sale Speculatively, Designed by Architects (North).

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
22	750	295 0	7 10	69 0	364 0	9 8
23	1,000	400 0	8 0	100 0	500 0	10 0
24	780	297 0	7 8	69 0	366 0	9 3
25	750	341 0	8 8	62 10	403 10	10 7½
26	1,250	750 0	12 0	90 0	840 0	13 0½
27	1,150	650 0	11 3	90 0	740 0	12 10
28	594	385 0	14 7½	146 0	731 0	19 8
29	988	525 0	7 10½	131 0	656 0	10 7½
Average price per sq. ft. of eight examples ..						
			9 9			11 11½

TABLE IV

Houses for Sale Speculatively, Designed by Architects (South).

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
30	1,431	1,100 0	15 5	250 0	1,350 0	19 1
31	833	695 0	16 7½	160 0	855 0	20 0½
32	980	875 0	17 10½	280 0	1,155 0	23 8
33	760	285 0	7 5½	71 0	356 0	9 3
34	875	475 0	10 10	118 10	593 0	13 5½
Average price per sq. ft. of the five examples ..						
			15 7½			17 1

TABLE V
Speculative Builders' Houses (North)

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
35	860	412 10	9 5½	137 10	550 0	12 8½
36	948	450 0	9 5½	150 0	600 0	12 6
37	1,136	562 10	9 10½	187 10	750 0	13 1½
38	986	541 10	10 10	180 10	722 0	14 6
39	568	221 10	7 10½	73 10	295 0	10 4½
40	610	236 10	7 3	78 10	315 0	10 0
41	748	315 0	8 5	105 0	420 0	10 7½
42	724	218 10	5 10	72 10	291 0	8 1
43	785	244 0	6 2	81 0	325 0	8 4
44	794	274 10	6 10	91 10	366 0	9 2½
45	750	338 0	9 2½	112 0	450 0	12 0
46	580	296 10	10 2½	98 10	395 0	13 10
Average price per sq. ft. of the 12 examples.						
			8 5½			11 3

TABLE VI

Speculative Builders' Houses (South)

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
47	689	372 10	11 0	126 10	499 0	14 4½
48	610	563 0	18 5	187 0	750 0	24 1
49	677	359 0	11 0	126 0	485 0	14 6
50	851	544 0	12 7½	181 0	725 0	17 0
51	596	334 0	11 0½	111 0	445 0	15 0
52	540	296 10	10 10	98 10	395 0	14 5
53	775	544 0	14 0	181 0	725 0	18 9
54	705	506 10	14 2½	168 10	675 0	19 0
55	531	296 10	11 0½	93 10	395 0	14 8
56	921	521 10	11 3	173 10	695 0	15 0
57	1,292	671 10	10 2½	223 10	895 0	14 9
58	1,079	619 0	11 5	206 0	825 0	15 2
59	815	506 10	12 5	168 10	675 0	16 6
60	912	589 0	12 10	196 0	785 0	17 6
61	866	446 10	10 0	148 10	595 0	13 9
62	886	461 10	10 7½	153 10	615 0	14 3
63	876	521 10	11 10½	173 10	695 0	16 0
64	840	439 0	10 6	146 0	585 0	13 9
65	840	454 0	10 10	151 0	605 0	14 3
66	704	436 10	12 6	145 10	582 0	15 9
67	649	365 0	11 3	84 0	449 0	13 10
68	918	430 0	9 4½	100 0	530 0	11 5
Average price per sq. ft. of the 22 examples ..						
			11 9			15 6½

TABLE VII

Comparison of Municipal Housing Schemes and Speculative Builders' Houses of approximately the same area, 760 sq. ft.

No.	Total floor area in sq. ft.	Sale price of house only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
Avg. Municipal Houses 760		295 0	7 8	60 0	355 0	9 3
Speculative Builders' Houses.						
47	689	372 10	11 0	126 10	499 0	14 4½
49	677	359 0	11 0	126 0	485 0	14 6
51	596	334 0	11 0½	111 0	445 0	15 0
52	540	296 10	10 10	98 10	395 0	14 5
53	775	544 0	14 0	181 0	725 0	18 9
54	705	506 10	14 2½	168 10	675 0	19 0
55	531	296 10	11 0½	98 10	395 0	14 8
39	568	221 10	7 10½	73 10	295 0	10 4½
41	748	315 0	8 5	105 0	420 0	10 7½
40	640	236 10	7 3	78 10	315 0	10 0
Average price per sq. ft. of the 10 examples ..						
			10 8½			14 5

Supplementary list received after classification.

North of England Speculative Builders

No.	Total floor area in sq. ft.	Sale price of houses only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
69	850	345 0	8 1	86 0	431 0	10 0
70	1,050	560 0	10 8	140 0	700 0	13 2
71	1,600	920 0	11 6	230 0	1,150 0	14 4½

South of England Cottages designed by an Architect

No.	Total floor area in sq. ft.	Sale price of houses only.	Ditto per sq. ft.	Site value.	Total cost of site and house.	Ditto per sq. ft.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
72	950	300 0	6 4	75 0	375 0	7 9



THE TEMPLE OF HERA LACINIA

From a drawing by C. R. Cockerell, R.A., in the R.I.B.A. Library

The Permanency of the Classic Tradition

BY ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

JUST over a century ago, at the crisis of the Great War—that is, between Trafalgar and Waterloo—Sir John Soane, with an eye to the future, undertook to assist the education of the students of the Royal Academy by a course of lectures. Trained himself in the classic tradition, modified by the dual influence of Robert Adam's revolution and the recovery of Greek originals, Soane was now faced by a steadily increasing flood of a mediæval revivalism that can be dated back to the middle of the eighteenth century.

Soane was a born constructor, capable of fully appreciating such a geometrical marvel as King's College Chapel at Cambridge, and had thus been brought to a certain degree of a sympathetic perception of the tendencies of our mediæval architecture. He sought therefore a synthesis which might incorporate

certain admitted qualities that he had not failed to discern in the styles outside the customary classic fence, even though he thereby laid himself open to the charge of attempting the creation of a new style.

No one, however, had less illusions on the subject of New Orders, or more seriously denounced the pursuit of Novelty as an end in itself. His position, ambiguous to the partisans of rival schools of thought, lends a certain importance to what we may call Sir John Soane's prophecy. Addressing the Students in his fifth lecture, before the year 1815, he says, "*Grecian Art may be concealed, as fire under embers, but be assured, my young friends, on the first favourable opportunity it will burst forth like the glorious sun from behind clouds of darkness, and show itself in all the splendour of eternal Truth, and again become the admiration of mankind.*" Now a student,

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aged sixteen in the year 1812, would, before reaching the age of, say, 90 have passed through the following phases: The Houses of Parliament competition in 1835 (building 1840-60); Pugin's Contrasts, 1836, St. George's Hall, Liverpool, 1839; the Great Exhibition and Ruskin's Writings, 1851; Foreign Office Competition, 1859; Law Courts, 1866; War and Admiralty, 1886. In this last competition there were practically no Gothic designs. By the year 1874, however, twelve years earlier, Norman Shaw was already leading the "Queen Anne" movement, and the Gothic Revival had passed its climax, so that the Soane student would be only 78 at the time, and might easily recall his old master's declaration, and look back upon it as a prophecy that had been fulfilled.

In fact, Sir Charles Barry, R.A., born just inside the eighteenth century, and befriended himself by Sir John Soane in his early days, before his death in 1860, referring to the contemporary work of his last years, expressed the opinion "that the work of the younger men, though clever, was contrary to first principles and would not last." Though that view of the period, 1851-71, is generally accepted to-day, it was very far indeed from being the current thought of the time, and the Houses of Parliament, now regarded as the best work of the Gothic movement, was very far from being approved of at the time. The Law Courts, completed about 1882, was the Waterloo of the Revival.

The justification of historical study is that it may induce a gyroscopic reaction to the enthusiasms of the day. Each generation in its turn is so sure of itself as it arrives on the scene, and so little aware of its similarity to what has occurred before. It is seldom necessary to oppose violently a new movement, as it will be proved to carry the seeds of its own decay, in so far as it has an alloy of falsehood and exaggeration in its composition. The Achilles heel of the Romantic Movement was that, while loudly denouncing the shams and falsehood that were alleged as prevalent in current tradition, it was itself fatally infected by exaggeration and untruth. The idea of a return to Nature, resting on the assumption of a purer past age, and a subsequent debasement, was easily demolished by historic research. The Renaissance was not, in Ruskin's phase, "a foul torrent." The whole ethical basis rested on the shallowest assumptions, as applied to the solution of artistic problems. The closer touch we establish with an historical period, in detail, the more we are struck by the analogy with our own time, good and evil remaining in a balance of conflict, so far as the mass of humanity is concerned.

The insistent bias of the violent preacher, and the vitriolic satirist of an age, will always be discounted by the common sense of mankind, whether as regards the past or the present time.

Sir John Soane's old travelling companion, in the course of a correspondence that was maintained for half a century, writes under George IV to recall to his old friend the happier days spent under George III, prior

to the revolutionary outbreak. Thus to-day the pre-war days appear to us, in our immediate troubles, as a golden epoch.

It was early discovered that there is a peculiar bitterness in the reflection "I am not better than my fathers were," but we shall not help ourselves by a neglect of the study of ancestral attempts, and achievements, or by an indulgence in very cheap ridicule of their aims and efforts. In answer to the feeling of uncertainty as to the direction of certain currents observable in the thought and work of the day, can we assert any conclusive reason why the relics of Grecian and Roman Antiquity should still claim allegiance in our own time?

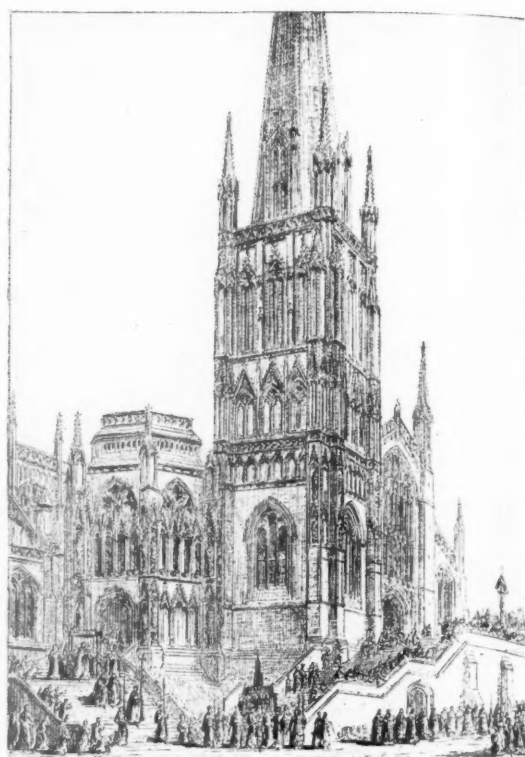
Once, years ago, in a mixed company of men of various professions, a passing allusion to a certain topical interest, excited by some recent discovery on Grecian soil, drew from one of the party the remark, "I suppose there is some value in digging up all those old things." A natural impatience of the past, less crudely expressed, underlies much that we hear to-day from exponents of modernism.

It can easily be understood that, in response to such a natural feeling, a variety of attempts in the past should have been made, at different times, to establish an absolute sanction for Classic Tradition.

At the Renaissance the MS. of Vitruvius, *De Architectura libri decem*, the sole surviving classical treatise on Architecture, was blindly accepted as of binding authority, and much labour, and ink, was expended from the fifteenth to the nineteenth centuries in the attempt to square the Vitruvian directions, or rules, with the actual remains of Greek and Roman antiquity. Even Sir John Soane, while shrewdly suspecting the real truth, still refers to the author as "our great master Vitruvius," and constantly quotes his *obiter dicta*. It is certainly a curious anomaly that this encyclopædia, by one who was probably a retired military engineer with a taste for Architecture acquired during campaigns under Julius Cæsar in Asia Minor, should have survived, while the monographs on important Greek buildings, written by their architects, from which Vitruvius was borrowing and often misunderstanding their purport, should have been entirely lost.

Fortunately Brunelleschi, Alberti, Palladio and others went direct to the ruins of Antiquity for their knowledge and inspiration, but the example of Vitruvius was constantly tempting them to standardise on his lines their own impressions and experience.

Thus, from such mingled elements, ancient and modern, was created an Academic Theory that still finds defenders and followers, but this must not be confused with the Classic Tradition as a whole. The recovery of Greece, and the exploration of Asia Minor, familiarising the world with the pre-Roman architecture of the Greeks, eventually sapped the authority of the Vitruvian book, a process which has been continued by the discoveries of places like Ostia, where Roman buildings

CLASSIC AND GOTHIC, FROM A PLATE IN PUGIN'S *Contrasts*

were found correcting the earlier impressions, formed from the excavation of Pompeii in the middle of the eighteenth century. To-day the recovery of Crete and Mesopotamia has further indefinitely extended our perspective of the past. To find a surer basis of absolute authority than the *Biblia Sacra* of Vitruvius, William Wilkins, M.A., of Cambridge, actually went so far as to identify the Greek Doric Order with the account given of Solomon's Temple at Jerusalem, and thus to claim for it a divine inspiration, as revealed in a dream.

Probably he was partly taking the idea from the classic myth of the Goddess's intervention in the building of the Temple of Diana at Ephesus, and he may also have derived a hint from the tendency of the text of the great folio of the Jesuit Villapandus on Ezekiel's temple, where, however, the worthy father makes the Order of a Corinthian variety; a choice which would not have suited at all with Master Wilkins's particular idolatry of the Greek Doric.

A source of absolute authority, which attracts many minds, is that which derives from schemes of mathema-

tical proportion. The older linear relations have since been challenged by quadratic systems, or relations of areas in place of lines or numbers.

These ideas are probably very ancient, and recur, perhaps, inevitably. They have a curious fascination for some minds and heaps of minute observations have been piled up, more to the satisfaction of the inventors of particular systems than to that of the independent observer.

All these systems suffer from the common defect that no one has ever been able to show that the addition or subtraction of a fraction, sufficient to destroy the paper harmony, has any real effect upon the spectator. The working architect, from his acquaintance with buildings, old and new, knows how variations of dimensions inevitably occur. The explanation of discrepancies in old buildings, at the best, can only be guesswork, and may wisely be regarded as an insoluble problem in the absence of a documentary correlation, which is never likely to be forthcoming.

Proportion is certainly more relative than absolute. I recall hearing Professor Aitchison humorously remark

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that if a doorway of two squares was an absolute proportion then it ought to look right if laid on its side. This you will see has very nearly happened in theatre and cinema entrances, as an outcome of safety exit legislation and not from any pursuit of a perfection of proportion. The relativity of proportion may be deduced from the experience that different styles of architecture have had, their characteristic relationships, and the fact that, if you translate from the one to the other, you are practically certain to destroy the character of the work. All experience goes to show that there are fundamental principles involved that would perhaps to-day be relegated to the sphere of the unconscious perception, in default of any more logical explanation.

It is a curious observation that, while Vitruvius tries to relate the Doric Order to a man, the Ionic to a girl, and the Corinthian to a matron, in Gothic architecture the standard width of a window light has been taken as being the foot and a half of a man's shoulders, and similar analogies of parts have been alleged by which the human scale has, it is claimed, been maintained throughout the work.

Amateurs generally abuse these simple analogies, attempting to find evidences amounting to an infallible system. I recall Watkin Lloyd expounding his Parthenon ratio to an audience at the Academy as something established so as to need no further proof, but I doubt if anyone could give an account of it to-day. Other systems have come and gone—such as the plausible triangle theory, which I once tested on some accurate drawings of famous buildings—without however finding any serious basis for such schemes of a kind that would impress an experienced architect.

Sir William Chambers, R.A., respected as the architect of Somerset House, pinned his faith to minute relationships and the exact axial centrality of every ornament, declaring that, even if invisible, such minutiae counted in the general effect. He found himself in sore trouble with his executants over this pedantry, and his failures in general composition must be held to counter-balance his occasional successes in detail, even assuming the latter could be held to have proved his theory.

Having thus found insufficient the theoretical Absolute, as embodied in a Book, a Revelation, and a Mathematical System, in what direction shall we look for the explanation of the permanence of the Classic Tradition?

A Modern ought to find it in the Logic to which he attributes so much. It is a dangerous foundation, because a very little reflection, and observation, will show how little Logic alone will account for the main elements of those works which common sense tells us are masterpieces from their power to move mankind in all ages.

This brings us to the position of Sir Joshua Reynolds in his famous *Discourses* where, dealing with the theory and standard of taste, he decides that those works which have always been admired and stood the test of time must be accepted as masterpieces dictating a standard.

There is, however, another plausible theory which strives to find a basis in some form of Expressionism. Sometimes this assumes the shape of a reliance on materials and building processes, so that there can be no merit in works in which such elements are quite obviously disregarded. When Street visited Vicenza he saw nothing more in the work of Palladio than mouldering stucco palaces which no genuine person could possibly admire. One is reminded of Napoleon's remark on setting out for Waterloo, "Je vais me mesurer avec cet general des Sepoys." A variation of this Expressionist theory relates art to terms of Humanity, so that, when the moods and mental acquisitions of mankind are reflected, a basis is established which will thus be found to embrace even the wilder forms of Baroque. The point of view is somewhat more literary than architectural.

In the last century, of course, the theory of Evolution was brought in, and for a time it pervaded and accounted for everything. The Gothic Revival, in particular, was hag-ridden by this assumption. The Style was about to evolve and produce that will-o'-the-wisp, a New Style. Of course it never did, and sore was the disappointment of many of its ardent advocates. Sir Gilbert Scott, in his memoirs about 1878, confesses of the Revival that "we found after all it was only a fashion." I recall one of his office, who in old age would not talk of any future in architecture, alleging that "they had once had hopes and it had come to nothing."

Whatever in fact the value of Evolution as a theory may be in its own sphere, in art it is contradicted by the observation that the earlier we go back the better the art. Moreover, what development there is that can be fairly made out has more analogy with a circular than a straight path.

The Arch, if regarded as the basis of a style, departing from an original straight lintel, is seen to grow more and more depressed, until we are back where we began.

Thus, also, the highly conventional archaic returns and the naturalistic, and the latter reverts again to symbol, whereupon we realise that we have been dealing with revolutions rather than evolutions.

I have left to the last the fascination of Plato's mysticism. Can we claim an archetype, to which we insistently tend in our best works, succeeding, here and now, in so far as we catch a glimpse of an ultra-terrestrial beauty? Shelley will be with us here, as when he writes of a man catching a glimpse of beauty and thenceforth flying distraught across the world.

We need some explanation of the mysterious quality that divides the absolute first rate, in popular wording a work of genius, from the multitude of approximately similar works produced, simultaneously, at a period of intense artistic activity, or under the influence of a particular Centre or School. Sir Joshua Reynolds could only snap his fingers, and say the work lacked just that. The student's usual way is to fall to a particular personality, impeccable, if not divine, but, alas! the life of these idols of the market place is but a brief span, barely

a generation at the best. Some of course after, say, a century, are found amongst the immortals, but there is a sad limbo of the discarded idols, known to the historian who has explored the recesses and odd corners of the past.

Let us return, however, to Sir Joshua Reynolds' proposition. We can, at any rate, accept a position that there can be no validity in Principles that are disproved by the accepted Masterpieces, and, passing beyond, may believe that analytical study, through observation and experience, will ultimately prove that there are Principles common to such accepted works.

It may be doubted, however, whether it is even wise for any working artist to attempt a codification of his own perceptions and experience. It certainly did no good in Sir John Soane's case; what he assumed to be binding laws were, in the outcome, shackles that hampered him in his later works. Pedantic Palladians were hard put to it to square the master's works with the definite proportions of the book of 1570. The work and what we see in it must always take precedence of the theoretical assumption.

We may perhaps, therefore, from this brief survey, arrive at a conclusion that the permanence of the Classic tradition owes much to its immemorial background of past ages. Far back in a vista, that ever grows more remote, observation and deduction, trial and error established certain relationships, but so far as we can see it was the Greek genius that extracted the essentials by a deliberate selection and rejection, directed by a refinement that aimed at nothing less than perfection.

No one, I suppose, doubts to-day that the Greeks were fully acquainted with the Arch system, and that if they did not use it prior to the Roman Conquest, it was from a deliberate rejection. Further, it seems curious that the followers of Vitruvius at the Renaissance, and perhaps no one before Choisy, noticed the importance of the fact that the Roman author places the Ionic first of the three Orders. The territorial relationships of Doric and Ionic were highly significant in Antiquity. This not only proves the co-existence of rival schools of thought, but reflects conditions, such as we are familiar with. This is further evidence of the selective quality of the Greek and of their determination to refine on a standard type.

Let us therefore try whether an analysis of the Greek Doric Order will throw any light on this question of the Grecian method of approach to an ultimate Beauty, because, if they did in a marked degree attain such a result, it would go far to explain the permanence of the tradition which we have inherited. The Greek Doric Order has long been accepted as giving the greatest expression of strength in support. Instances will be found of this universally. The Column taken by itself, as Garbett points out, does, if reversed, approximate closely to the form of the support of the weighty elephant. This is an instance of that circular path, realised after following out

a train of thought to its end, when the result is that Nature has already anticipated us. The architect's relation to Nature is disconcertingly subtle. She does not build as we understand construction, or afford any direct copy, but challenges us to profit by hints and suggestions of what she would do in our position. Always in movement, throwing out as she passes an idea that may receive a permanent embodiment, as being a true expression of a positive Beauty, in whose existence we are thereby compelled to believe.

Let us, however, consider an instance of a different type from the Greek Doric Column, one of less structural than decorative importance, the common garland or swag. Nothing is more common, or cheap, than the derision of such easily abused decorative details. The critic may be excused for not being pacified by the Vitruvian derivation from the actual garlands hung up in temple colonnade or depending from the horns of the altar, on festival days. The explanation is needless, if true, because we are using, actually, a natural suspension line, always accepted as beautiful, and providing curvatures that contrast with the horizontals and verticals that are the staple of building.

This is curiously proved by the practice of Robert Adam, who often reversed the curve in his decorative schemes, thereby arousing the indignation of the pedants of his day.

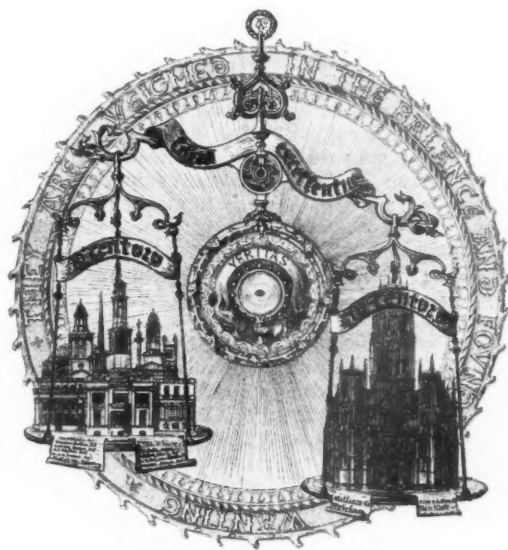
Other common forms of Classic enrichment derive from cutting the sectional line in contrasted directions on the curved face of the feature that is to be carved. There is an endless variety of ways in which linear relations can be combined and directed to produce a diversity of expression, as remarkable as the manner in which assortments of alphabet symbols are used to produce a diversity of literary expression. Thousands of years in each case have gone to create the means, and there is no likelihood of supersession of the results so obtained. Practically all the established elements of the Classical tradition can be resolved on the lines of these examples, and, contrary to popular belief, natural objects are not, *per se*, architecturally beautiful.

Street, during the Gothic Revival, realised this and maintained against Scott and Ruskin that even simple conventionalising was not enough, but that it must be more remote, the convention of a type. Sir John Soane had declared that nothing had been, or could be, added to the three primary Orders and the traditional mouldings, but that did not prevent his making some very interesting essays in the case of buildings, where he did not consider that the use of an Order was justified on the grounds of character. To character, that is appropriate expression, he attached the greatest importance, denying that it was ever impossible to give an appropriate character to any class of building. Nothing however is more certain than that he would never have accepted a modern assumption, that Classical study can ever be dispensed with.

In conclusion, we ought to recognise that, in so far as Mediaeval building was originally supplanted by a return to Classic tradition, and that this was repeated in the case of the Gothic Revival, it was because of a failure to respond to the complex conditions of the social life of the community in all its aspects. Even allowing an apparent closer touch with actual building process and material, the fact is hardly relevant, because this was the

case in the earliest days, with that which we now recognise as the Classic tradition.

The essential is that it has been possible to create and establish a means of expression of universal acceptance from elements that derive from the earliest use of brick, timber, and stone. Not until mankind ceases to wonder at, admire, and understand, buildings so derived, will there be other than a passing rejection of Classic tradition.



THE STYLES IN THE BALANCE

From Pugin's *Contrasts*

The R.I.B.A. and Current Affairs

During the past few weeks many members of the profession have had their attention occupied by articles and letters in the lay and professional Press on various matters of R.I.B.A. policy, and in particular on Registration and the attempt to form a so-called Institute of Registered Architects. The R.I.B.A. has no call to enter into public controversy, not least because its position is unassailable. At the same time members of the Institute may be justified in expecting in their own Journal an emphatic statement of the Institute attitude to these affairs.

The R.I.B.A. position is both simple and clear and is based on the implications inherent primarily in the Royal Charter and secondly in its code of professional practice.

Above all else the Royal Institute has one purpose which underlies every single action which it takes—that is, to work for the unity of the profession. The Institute as a corporation and every individual member by virtue of his membership is bound to look askance at any disruptive tendencies from whatever quarter they may show themselves.

What, may be asked, are the qualifications of the Institute to claim for itself this central position as the unifying influence of the architectural profession not only in this country but throughout the Empire? and next it might be asked, in what ways has the R.I.B.A. shown itself to be seriously concerned with this duty? We will attempt to answer these questions emphatically and briefly.

The Royal Charter has given to the R.I.B.A. a position of prominence which in the past it has shown itself fully qualified to maintain. Nationally and imperially it is regarded as the body best qualified to represent "architectural opinion." It is the R.I.B.A., and the R.I.B.A. only, which is asked to appoint representatives on innumerable national bodies. We cannot attempt to name them all here, but in architectural research there is the Building Research Board and the British Standards Institution, and in education, the British Schools at Rome and Athens, the former, as far as architecture is concerned, being largely maintained by the R.I.B.A. grant, and the bodies controlling the conduct of architectural schools throughout the country.

It is the President of the R.I.B.A. who is universally accepted by the profession and public alike as being the head of the architectural world, and Presidents, elected by the profession, have always filled this position with dignity and skill.

As another sign of the achieved power of the Royal

Institute we can quote its influence in the formation in recent years of the Building Industries National Council, and the Council for the Preservation of Rural England, both of which were founded within the walls of the Institute by R.I.B.A. members, who would be the first to acknowledge that the chief power to their elbow came from the fact that they were working with the full weight of the Institute behind them. Had it not been for the existence, for the integrity, and for the power of the R.I.B.A., no such action could ever have been taken. As another instance of R.I.B.A. strength we can quote the agreement of a new form of contract, and the influence which the R.I.B.A. has had in persuading the official bodies concerned to make revisions of their bye-laws.

Yet another body formed at the instance of R.I.B.A. members and at present conducted within the Institute premises is the Architects' Benevolent Society, which, founded in 1850, now distributes between £3,000 and £4,000 annually among architects and their widows and children. The efforts made by the R.I.B.A. to deal with the problem of architectural unemployment caused by the recent slump are too well known to need description here.

Every single attempt by schismatic bodies to detract from the power of the R.I.B.A. must be doomed to failure, because no other body can hope to assume the position which the Institute has gained during a hundred years' consistent work.

In answer to the second question, What has the R.I.B.A. done within the profession to promote unity? first and foremost there is education. The R.I.B.A. has never assumed to itself the duty of running architectural schools, but at least a quarter of a century before schismatic interests attempted to get their irons in the fire the R.I.B.A. was innovating the policy for the unification of examinations and education throughout the country, and every architectural school in the British Isles now recognises the authority of the R.I.B.A. Board of Architectural Education.

Secondly there is the Code of Professional Practice. Those responsible for the so-called Institute of Registered Architects have spoken in lofty terms of the necessity for one code for the profession, giving this as one of the chief reasons for the formation of a new body. A new code can only be one of three things: the same as the Institute code, more rigorous or more lax. It is highly improbable that it can be more rigorous for reasons which need no elaboration; if it is to be the same as the Institute code there is patently no justification for the formation of

another body in order to promote it; and if more lax, we may well ask ourselves what will be the effect on the public, and, for that matter, on the profession, of the existence of a new and laxer code. The existing Institute code has shown itself to be acceptable to a vast majority of qualified men. It is fairly applied by the R.I.B.A. and with determination.

While on the reasons for the formation of another, and, as we think it, superfluous body, we can refer to the constantly re-iterated statement that only such a body as this new institute can effectively promote revisions in the Act to bring it more into agreement with the generally recognised desires of the profession. This statement is surely made so as to imply that until the formation of a new Institute no steps had been taken to consider amendments to the Act. On 8 August 1931 a dinner was held at the R.I.B.A. to celebrate the passage of the Act through the Houses of Parliament. If there had been at any stage a tendency to accept without comment the Act as passed by the State surely that would have been the occasion. But we find Lt.-Col. T. C. R. Moore, the member under whose guidance the Act travelled through the House of Commons, acknowledging that the Act as it stands is not perfect, and adding that he supposed it was because the architectural profession was accustomed to working and building for the future rather than for the present that it had been prepared to accept the mutilated Act with enthusiasm! "This measure," he said, "is largely designed to influence the future of the profession rather than the present."

It is with an eye to the future that the R.I.B.A. Registration Committee and the Registration Council itself has conducted its work. Within a few months of the formation of the Registration Council the R.I.B.A. proposed to it that a Registration Act Amendment Committee should be formed, and this Committee is now sitting under the chairmanship of Mr. Stanley Hall. The initiative in this came from the Institute and the power to promote the suggestion via the Registration Council also comes from the Institute.

Thirdly there are the Allied Societies. Throughout its hundred years of existence the R.I.B.A. has worked consistently to bring all the architectural societies in the British Empire under its central guidance. The degree of its success can be seen by anyone who cares to look in the Kalendar, from which he will learn that there are now 99 societies and their branches at home and overseas in alliance with the Institute, of which the majority are directly or indirectly represented on the Council.

To conclude, we can enlarge very briefly on what is meant by that vague phrase "architectural opinion," which we choose to think without any hesitation is synonymous with the phrase "R.I.B.A. opinion." It is clear that an Institute of over 7,000 members, excluding

students and probationers, will be representative of more than one point of view; no one would wish it otherwise. There is room within a body of the Institute's prominence, strength and integrity for more opinions than one, and, as any member who has worked on the Council of the Institute will agree, debate is not in the hands of any small body of opinion but is widely representative of the whole Institute. The Council and the Committees of the R.I.B.A. are not composed of a small clique; far from it. The Council is a body elected by every member of the Institute who chooses to exercise his right to vote, and so are the Committees. There are some hundreds of members of the Institute sitting on Institute Committees—very generous representation when one takes into account the wide distribution of the Institute and the restricted opportunities for members to attend meetings in London. And lastly in the background are the elected Councils and Committees of the Allied Societies. During the past hundred years the Royal Institute has elaborated and perfected an efficient and democratic organisation probably inferior to that of no other learned and professional society.

Any member who by implication or action weakens this unity in any way whatever is vitiating the power of the R.I.B.A. as the national representative of architectural opinion. He is seriously damaging the good which the Institute can do to the profession, and may even be depriving himself of a share in the representation which the Institute has in architectural affairs in this country.

THE FOLLOWING LETTER FROM MR. KITSON WAS ISSUED BY THE R.I.B.A. TO THE LAY AND PROFESSIONAL PRESS:

ARCHITECTS v. SURVEYORS

SIR,—

It has been reported in the *Daily Telegraph* that Sir Edwin Lutyens resigned from the R.I.B.A. because of his dislike of what he considered to be the narrow policy of the Institute in barring surveyors from membership. In this your correspondent was misinformed.

Sir Edwin was a member of the R.I.B.A. for many years, and at no time did he raise any question as to the desirability of admitting surveyors, nor was this ever a point of issue between him and the R.I.B.A. It could not be a point at issue, because the R.I.B.A. contains several hundred surveyors who are also architects, and their status is identical with that of any other member.

For surveyors pure and simple the Chartered Surveyors' Institution is the recognised official body, and their status needs no further safeguarding.

Yours, etc.,

SYDNEY D. KITSON,
Hon. Sec. R.I.B.A.

Conduit Street, W.1,
14 August.

New Surveys of London

REPRINTED BY PERMISSION OF THE TIMES

THE FOLLOWING INTRODUCTORY NOTE TO MR. PERCY LOVELL'S ARTICLE ON THE WORK DONE UNDER R.I.B.A. UNEMPLOYMENT SCHEME APPEARED AS A LEADING ARTICLE IN "THE TIMES" ON 8 AUGUST, IN WHICH ISSUE MR. LOVELL'S ARTICLE WAS FIRST PUBLISHED

INTRODUCTORY

There have been of late many signs of a growing uneasiness, among those whose duty or philosophy leads them to look ahead, over the haphazard methods by which London, inner and outer, is allowed to undergo changes and apparently to expand indefinitely. When it is a question, as it frequently is, of preserving some fine piece of architecture, like Carlton House Terrace or the Adelphi, or of doing the best for a beautiful and useful but partly dilapidated structure like Waterloo Bridge, to say nothing of the orderly and decent treatment of new areas, knowledge generally appears to lag behind power, and power is often used relentlessly. There are, of course, good signs to be noted as well as bad. The clearance, for instance, of the slums has at last become a matter of practical policy. There is in being an important body, to whom many would like to see more authority given, in the Greater London Regional Planning Committee, the impending appointment of whose new technical adviser is to-day announced. There is also, with such powers as are bestowed upon it, the Fine Arts Commission; and it cannot be said that certain professional interests and learned bodies, concerned in the maintenance of good taste, historical association, and neighbourly amenity, are not on occasion vocal and even influential. But for any one, whether an individual or an authority, to look at London as a whole is extremely difficult on account of its size and the many facets which it presents.

"In London," wrote Mr. Percy Lovell, of the London Society, in a letter to *The Times* the other day, "we do not seem to have realised the full value of survey." But there follows an account of a truly remarkable piece of work done by unemployed members of the architectural profession under a scheme which gives them the work and remunerates them for it. These unemployed architects have been for some time past surveying London in ways in which it needs surveying, if a true knowledge of London is ever to be attained; and the information which

they have been collecting will be deposited in proper quarters for reference. Their labours, which have taken various forms, all contribute in one way or another to the acquisition of that information about London without which the evils of undisciplined change and growth can hardly be stemmed. There are several enterprises which they have been able to help. For instance, the parish-by-parish survey which is being published by the L.C.C. can now draw on their census of lesser known seventeenth and eighteenth century architecture. The continuation of Booth's classic survey of Life and Labour in London will be likely to welcome the six-inch map of the intermixture of residential, commercial, and industrial districts; and the planners of outer London will be able to employ similar maps for the new regions outside where, it is admitted, zoning is of the utmost consequence. Even to a circumference thirty miles out they have made models and maps showing built-up areas, together with lines of communication.

Nor is this by any means all. They have surveyed heights of buildings and drawn elevations of the principal streets. When "higher buildings and more open space" is a cry, or when arcades in the City are proposed, such compilations have a true relevance to the discussion. It seems strange that London should have had to wait for the enforced leisure of a great profession to acquire these particulars; and it is much to be hoped that, even when the primary cause of these surveys ceases, the work, or work similar to it, will go forward. The prayer of the warrior in Homer that destruction should come in the daylight may be changed to a prayer that construction may be brought about also in the full light of knowledge. Every day awkward and debatable problems are cropping up, to be solved sometimes by reason, sometimes by compromise, and sometimes by brute force, but seldom with full knowledge and a sense of responsibility to the largest aggregate of population in the world.

AN ARCHITECTURAL CENSUS

BY PERCY LOVELL, F.S.A., A.R.I.B.A.

The rapid increase in the unemployment figures at the end of 1931 led to the establishment of a fund, contributed to voluntarily by members of the architectural profession and their staffs who are in work, with the object of providing temporary assistance in return for part-time temporary work for those who are unemployed. An essential condition was that the work should not in any way cut across that which ought to be properly done in the offices of the architect and town-planner, but should be, so far as possible, complementary to it.

Being organised by a committee appointed by the Royal Institute of British Architects under the chairmanship of Sir Raymond Unwin, the president, with Mr. Maurice Webb as acting chairman, the scheme naturally applied to the whole of the country, but events proved that the provision of the necessary work was difficult to organise except in the larger centres, and most of it has therefore been done in and near to London. The collection of the money was placed in the hands of the Architects' Benevolent Society, and the amount received

in 18 months is £7,155, while at one time as many as 62 men were being employed.

The provision of work quickly was accomplished by the co-operation of the London Society and the London Survey Committee, and in order to gain time for devising further useful schemes the men began by measuring up the best of the lesser known examples of street architecture of the seventeenth and eighteenth centuries in the neighbourhood in which they lived. Travelling expenses (paid by the committee for the three days a week on which men were employed) were thus reduced to a minimum, and an enormous amount of useful record work accomplished. Only two are now engaged on this survey, which has run into over 200 sheets, and provides valuable material for illustrating the monumental Survey of London (parish by parish) which is being published by the London County Council, working jointly with the London Survey Committee.

DEVELOPMENT MAP

The next work embarked upon and completed within a few months was the preparation of a map to the scale of 6 inches to the mile of the area of the County of London showing, by a system of colours, the intermixture of residential, commercial, and industrial districts. This plan has been exhibited on several occasions and is in constant demand by those interested in London development, notably the organisers of the new "Survey of London Life and Labour."

After this, on the suggestion of Sir Raymond Unwin, a similar survey was embarked upon in relation to the rapidly developing districts adjoining the county border. This entailed the purchase of fully 160 sheets of the 25 inch Ordnance survey, and of these only some 30 now remain to be dealt with. The first step is to bring each map up to date, the next to colour it in accordance with the uses to which the districts are being put. This survey should be completed, so far as such a thing is possible, by the end of this year. It portrays vividly the urgent need for "zoning."

Concurrently, a number of men did a survey of the height of buildings in South-West London. Four-storey buildings were coloured yellow, those below being indicated by a range of blues, those above by a range of reds. One hundred-foot buildings or over were put in solid black. The original survey is complete, but it has been extended over the City, and two men are still keeping it in being. It is of value as giving a rough approximation of the density of occupation.

Models have also been a source of activity, including large relief maps of the country for 30 miles round London, indicating the growth of the built-up areas and the lines of communication—rails, roads, power, and air. A typical London house to a large scale was made to illustrate what happens to the smoke when a fire breaks out as well as the simple structural elements of floors and roof. This is used by the Home Office Inspector in his lectures to young firemen. Another model, when complete, will show the typical redevelopment of an inner London suburb.

PICCADILLY AND THE MALL

The strip drawings of the elevations of the principal London streets, to a description of which *The Times* recently gave prominence, originated as illustrations to one of a course of lectures on "How to look at London." Piccadilly was the subject chosen, and the modern drawings were compared with those made by Tallis about 1820. A study of the late Sir Aston Webb's drawing for the Victoria Memorial Competition led to the compilation of a strip drawing of the Mall: this in turn aroused the keen interest of the Royal Fine Arts Commission, and at their suggestion the work is being steadily extended without impeding the completion of the Surface Utilisation Surveys, etc., already described.

The work done under this remarkable voluntary scheme cannot be judged by ordinary office standards. It is only a part-time scheme, and the lapse of a year represents but six months of actual production. The staff is continually changing; new men have to be initiated while others may be away on temporary full-time employment. Consequently there are always "holes" in the scheme of things awaiting the arrival of someone who can fill them up. The exceptional circumstances underlying the work also must not be forgotten.

With regard to the future, it has been possible to attempt a certain amount of town planning with the co-operation of the Housing Associations of Kensington and Fulham, but in each case the plan has been done under an expert skilled in the art of town planning and as a piece of work that would ordinarily pass through his office, so that the principles underlying the scheme as a whole have not been interfered with. Special mention, too, must be made of the suggested remodelling of the street plan of a congested London borough—i.e., Bermondsey, which was devised by the R.I.B.A. "Slum Clearance" Committee in consultation with the local borough council.

Further, in order to facilitate the study of the future of the railways, a plan was made illustrating by distinctive colours whether the lines are on viaducts or embankments, in cuttings or on the level, and some of this information is to be collated, as an experiment, with an air map of a section of Central London.

From this brief sketch some idea can be formed of the way in which the services of men temporarily out of a job can be made use of while keeping them interested and preventing them from losing touch with their professional occupation. The information collected is of practical value to the city planner, the material will be deposited for reference in the most convenient places, and nothing has been done to take work out of the hands of the practising architect or planner. The scheme is limited only by the number of men and adequacy of the funds, and is a tribute to the co-operation of voluntary and professional bodies, the Royal Institute of British Architects, who launched the scheme and whose members have provided the funds, with the London Society and the London Survey Committee, who have been enabled to administer these funds and control and direct the work.

Reviews

THE MOYNE REPORT*

REVIEWED BY G. E. S. STREATFEILD, F.R.I.B.A.

When the Government decided early this year to stop all subsidies to Local Authorities towards providing new houses for the working classes (excepting under the Housing Act of 1930 in connection with Slum Clearance and Improvement Areas) a Select Committee on Housing was appointed under the Chairmanship of Lord Moyne to enquire into and report upon what further steps are necessary or desirable (a) to secure the maintenance of a proper standard of fitness for human habitation in houses outside those areas, and (b) to promote the supply of houses for the working class, without public charge, through the agency of Public Utility Societies or other similar bodies.

This Committee, appointed in March, produced in July a Report which is courageous and fresh in outlook. Considering the large amount of evidence which was taken, the speed with which this work has been completed is an excellent example of what can be done by a competent body in earnest about its subject.

Reading between the lines, the Committee seems to feel that the clauses of the Act of 1930 dealing with Improvement Areas are likely, in many cases, to become a dead letter. Their recommendations therefore appear to apply to all property which requires reconditioning and decrowding, and they recommend that Local Authorities should be given compulsory powers to purchase and recondition this class of property wherever found, but, owing to the reluctance of Local Authorities to deal with or own such property, they recommend that, where possible, the work should be carried out by Public Utility Societies, working in close co-operation with the Authorities concerned.

They have evidently been much impressed by the standard of work done by these societies, and their methods of dealing with and managing this class of tenant.

The Committee recommends that a strong central Public Utility Council should be appointed to advise and control the large number of new local Public Utility Societies which they hope will be brought into existence.

Even where the Authorities are prepared to do the work themselves the Committee suggests that the management of the property should be vested in an independent organisation. In a strongly worded paragraph they stress the fundamental importance of good and sympa-

thetic management, and assert that a good standard of repair, without good management of this type of property, is not sufficient. They recommend that it should be based on the "Octavia Hill" system and should preferably be carried out by women.

The report recommends a new and simplified basis of compensation in cases of compulsory purchase. This basis would avoid the long delay and arbitrations which hold up so many schemes; and would at the same time safeguard the owners of well-managed property.

As it will be necessary for Local Authorities or Public Utility Societies to rehouse the surplus families from overcrowded or demolished property, the Committee considers that a Government Subsidy will be required for this purpose, which should vary in amount according to conditions. The Committee recommends that the rents to be charged, where these subsidies are given, should not exceed 2s. 9d. per room in tenements on expensive sites and 1s. 6d. per room elsewhere. The methods of financing the schemes and the procedure to be adopted are set out in the Report.

As regards the supply of new houses referred to in Paragraph (b) of their terms of reference, the Committee considers that the housing needs of the poorer workers will be largely met by the new houses or tenements built on the lines they have suggested to rehouse displaced families. Certain members of the Committee are doubtful about this.

Some of the arguments upon which their conclusions are based are of great interest, as for example the observations in regard to the private ownership of working-class dwellings, in Paragraph 21 of the Report. The Committee clearly state that, though they believe in the principle of private ownership, they feel strongly that, if it is to be retained in this class of property it must be efficient and conscientious. Where this is not the case they think the time has come when the inefficient class of owner should be replaced by public or quasi-public ownership through compulsory purchase.

We all know that the purchase of a few cottages has been a popular investment for the savings of the small man, and these houses may pass into the hands of widows or dependants who are quite unable to maintain them in proper order, especially as such houses are treated more hardly than larger property. In this connection it seems doubtful whether the present policy of encouraging speculating builders to erect cheaply-built houses and sell

* Report of the Departmental Committee on Housing. (London: H.M.S.O. 1933. 1s. 3d.)

them to small investors or to working men on the instalment plan, is a wise one. It is creating a very large number of small owners who, when their work calls them elsewhere, must either let or again sell to the small investor, and thus will create anew this problem on a still larger scale.

Another point made by the Committee is the advantage of separating the management of property owned by a Local Authority from elected representation. The Report in recommending separate management says: "In this way the objection of some authorities to the holding of inferior property might be overcome and the increased danger of improper electoral pressure which would otherwise result would be reduced."

The recommendation to place upon Public Utility Societies so large a share of the burden of acquiring and dealing with this class of property creates, however, some misgivings.

The Committee assumes an almost unlimited supply of men and women of goodwill who are willing and able to give their time and risk their money in forming and managing the proposed Public Utility Societies. All over the country this class of person is steadily diminishing, and it is difficult to find enough of them to serve on existing voluntary bodies. The willing and competent man or woman is already overwhelmed with demands for social service. The housing question no doubt makes a special appeal, but it would appear probable that in the very areas where this work is most urgently needed it may be most difficult to find the men and women to organise, finance and manage these Societies. The ideal of working through voluntary organisations is essentially English, and if it proves possible would no doubt achieve the best results, but whether the Committee's proposals are actually workable will depend upon whether these societies can be formed in sufficiently large numbers and within a reasonable time.

The fact, however, remains that the responsibility, in any case, lies primarily with the Local Authorities, whether they do the work themselves or through some other agency, and it is clearly their duty to see that slums are cleared away, unhealthy houses reconditioned and over-crowding abolished.

The Committee are unable to recommend the creation

of a National Housing Board to undertake the finance and organisation of the whole of the housing work throughout the Kingdom as suggested by Sir Raymond Unwin and other important witnesses. They agree, however, with Sir Raymond Unwin that the housing problem ought to be looked at and dealt with as a whole, and they have incorporated a number of his suggestions in the constructive proposals which they have made, but they point out the expense and delay which would be entailed by setting up so huge a new national organisation as suggested, when the Local Authorities already possess the machinery and experience necessary to carry out the work. They add that housing is essentially a local question, being closely connected with the allied services of water, roads and sewerage, the responsibility for which must certainly remain with Local Authorities.

This is all true, but what still seems to be required is some central body powerful enough to overcome the lethargy which for various reasons has affected Local Authorities.

The Officials of the Ministry of Health have already much to do, and their attitude towards housing is necessarily one of waiting for schemes to be prepared and submitted to them for consideration, criticism and approval.

In spite of difficulties, however, the fact remains that public opinion is determined that the time has come when this question must be finally dealt with and settled.

What now appears to be needed is the appointment of a small body of Housing Commissioners working with a courageous chairman, whose whole interest and energies will be concentrated on solving this one urgent problem, and whose personal reputations will depend upon doing it successfully and speedily. They would naturally work in the closest consultation with the suggested Central Public Utility Council and should be empowered to call for progress reports as required from the Local Authorities. If an authority neglected to proceed with due diligence these Commissioners should be empowered to intervene and, if necessary, to take action on similar lines to those adopted in cases where a Public Assistance Committee fails to carry out the law.

Such a body of men specially selected for their experience and driving power could achieve in a few years that which may otherwise have to wait for a generation.

THE WREN CHURCHES *

REVIEWED BY W. GODFREY ALLEN, F.R.I.B.A.

The bicentenary celebration in 1923 of the death of Sir Christopher Wren was an appropriate occasion for the founding of the Wren Society, the avowed aim of which is "the elucidation of the career and achievements of the

great architect, by searching out and publishing original drawings, documents and facts of proved authenticity relating to his life and works." Towards this end the activities of the Society have been consistently directed, and assuredly nothing of more permanent value could be demanded as the outcome of these activities than the series of volumes in which are presented all the available

* *The Tenth Volume of the Wren Society*. 1933. The Parochial Churches of Sir Christopher Wren, 1666-1718. University Press, Oxford. Printed for the Wren Society.

data concerning Wren and his works. The value of the publications has already been testified to by the high praise afforded them by press and subscribers alike, and the frequent references and quotations for which they have been drawn upon by both English and foreign journals demonstrate a scope of interest extending far beyond the bounds of the Wren Society.

Of the twenty volumes of the series projected in the first instance, ten have now been published in consecutive years since the appearance of the first number in the year following the initiation of the Society, the tenth being the issue for the current year. The Editors have taken as one of their premises the statement that there must be "a whole cloud of mistakes . . . cleared away, and a sound foundation of ascertained facts laid on which future appreciation of his genius can be securely built up." Obviously this entails an infinite deal of research. The interesting and original material already brought to light is in a fair way to establish the ambitious claim and realise the high hopes of the founders of the Society.

Such material Volume X offers in abundance. A sequel, as it were, to Volume IX, dealing with the Parochial Churches of Sir Christopher Wren, it bases its descriptions of the fifty-four churches mainly on the "Parentalia" and "A New View of London, 1709." These descriptions, aided by simple editorial annotations and reference notes correlating them with the illustrations and other material in the volumes already published, form a series of pen-pictures of the churches as they existed at the beginning of the eighteenth century, each set in its infinitely small parish. The work of the architect on each may be clearly deduced. Limited as his resources were, it is profitable to see how Wren laid out the funds available with the highest artistic economy, concentrating when need be on one notable feature or portion without destroying the harmony of the building.

This is borne out by the one hundred and fifty photographs, excellently reproduced and classified, which are the dominant contribution of the volume. One hundred of these are due to the Royal Commission for Historical Monuments, four are from destroyed churches, and the remainder have been specially taken. The supplementary plates of drawings are mainly from the King's Library, British Museum, with six relating to Warwick Church from the All Souls collection. The total illustrative portion forms a fine tribute to the creative variety and resource of the genius, and should be in particular a precious record for members of the society resident abroad.

The actual figures of costs and the personnel of the building trade as employed by Wren have been summarised in a table which answers at a glance any enquiry into these factors of his career. In conjunction with the chart may be utilised one of the most noteworthy features of Volume X. This is the assembly by Miss Norah Davenport of a unique set of notes from the

vestry minutes and churchwardens' accounts of three of the churches: St. Andrew's, Holborn, St. Clement Danes, and St. Stephen's, Walbrook—an invaluable complement to the information formerly accessible to students by reference to recognised sources. Many of the advantages and disadvantages under which Wren worked may be gleaned from a study of the chart allied to these parish record notes, which indeed furnish in themselves enough new matter to justify a separate treatise on the responsibilities and practical economic outlook of the master. Incidentally, moreover, they serve to illuminate for the social student certain aspects of the labour market of the period as involving the skilled trades. One particular benefit to Wren which emerges from a scrutiny of the names of the craftsmen given in this volume is the fact that he had at his command workers and members of their families skilled not only in their trade but in Wren's own personal art, who formed as it were his "stock company," thus reducing the need for supervision and detailed instruction and at the same time minimising the risk of error.

Again, a speculative point of the past is cleared up by the absence of the name of Grinling Gibbons from the Parish Records. It will be seen that Gibbons had no hand in the carving of any of the churches, which was executed by Edward Pearce (whose bust of Wren is reproduced as the frontispiece of Volume X), Rich. Cleere, Wm. Emmett and other carvers, notable among whom stands Jonathan Maine, who also did much fine work in St. Paul's.

The parish records of a number of the other churches are in hand, but their publication must, the editors state, be postponed to future issues, with the proviso that the Society's exchequer warrants the continuance of the work. It is perhaps unfortunate that an appeal for further support has had to be included in the text of Volume X. Having now accomplished half of the series, the editors find themselves handicapped for the future by insufficient funds, and estimate that the ten following volumes can be produced only if the membership of the Society is increased to the extent of one hundred. There is ample matter of high importance yet to be published, seven of the ten volumes being already allotted. It is anticipated that Volume XI will deal with "Sir Chr. Wren's Work at Westminster," Volume XII with "Houses," and Volume XIII with further lights on St. Paul's. Other numbers will incorporate the contemporary drawings and engravings of St. Paul's, several Wren originals relating to St. Paul's, and possibly a presentation of the Cathedral building accounts and the minute and contract books. Bearing in mind the present utility and interest and the future value of the series, limited as it is to members of the Society, one can only compliment the editors, Messrs. Arthur T. Bolton and H. Duncan Hendry on their accomplishment to date and echo their expressed wish for a whole-hearted support of the scheme.

ACCESSIONS TO THE LIBRARY

1932-1933—IX

INCORPORATING
NOTES ON RECENT PURCHASES*(These Notes are published without prejudice to a further and more detailed criticism.)*

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked R.
Books purchased marked P.

* Books of which one copy at least is in the Loan Library.

ARCHITECTURE

R.I.B.A.
The Charter, supplemental charters and byelaws. [With slip indicating modifications of 16 February 1933.]
pam. 8½". London. 1932. R.

ÆSTHETICS

BETJEMAN (JOHN)
* Ghastly good taste or a depressing story of the rise and fall of English architecture.
7½". viii+136 pp. and 1 folding illustration. London: Chapman and Hall. 1933. 5s. R. (2)

HISTORY

KHEIRI (SATTAR)
Islamic architecture.
10". 48 pp. and bibliography. London: Tiranti. 1923. 1s. 6d. P.
JONES (INIGO)
The Designs of Inigo Jones, consisting of plans and elevations for public and private buildings.
2 vols. fo. 18¾". London: William Kent. 1727.
Presented by Mr. John B. Ledger
in memory of his uncle the late W. E. Ledger[A.].

BRITISH BROADCASTING CORPORATION

Is modern architecture on the right track? [From The Listener, 26 July 1933.]
Q. 13". London. 1933. 3d. P.

GLOAG (JOHN) and FRY (F. MAXWELL)

The need for planning town and countryside. (From The Listener, 21 June 1933. Design in Modern Life [series]—x.)
fo. pam. 13". London. 1933. 2d. P.

ATKINSON (ROBERT) and GLOAG (JOHN)

Design in public buildings. (From The Listener, 14 June 1933. Design in Modern Life [series]—ix.)
fo. pam. 13". London. 1933. 3d. P.

VOCATION

CARR-SAUNDERS (A. M.) and WILSON (P. A.)

The Professions.
8½". vii+535 pp. Oxford: Clarendon Press. 1933. 25s. R.

PROFESSIONAL PRACTICE

R.I.B.A.
Professional conduct and practice (VI).
fo. leaflet. 13". London. 1933. R.

ASHWORTH (H. INGHAM)

Architectural practice and administration.
8½". xii+206 pp. London: Pitman. 1933. 12s. 6d. P.

R.I.B.A.

Scale of architects' fees for speculative builders' work for a minimum of ten houses. (12 June 1933.)
fo. leaflet. London. 1933. R.

BUILDING TYPES

(CIVIL)

STEWART AND PARTNERS, LTD. (Contractors)

Ulster parliament building.
Q. 12". 33 pp. London. Presented by the publishers.

NATIONAL COUNCIL FOR SOCIAL SERVICE

Village halls: their construction. Two copies of this work have been presented by the Society for the Loan Library.

HOME OFFICE

* Welfare pamphlet No. 7. Lighting in factories and workshops.
3rd edn. pam. 9¾". London: H.M.S.O. 1930. 4d. P. (2)

DISTEL (HERMANN), Architect

Planning the physiotherapeutic departments in hospitals. [From Nosokomeion. Jan. 1933.]
Q. pam. 11½". Stuttgart: Kohlhammer. 1933. R.

DE LA RIVIERE (R. DU JARRIC)

Air et lumière dans les hôpitaux. (Conférence faite au 1^{er} cours de perfectionnement de l'association internationale des hôpitaux à Frankfurt. Sept. 1932.) [From Nosokomeion. Jan. 1933.]
Q. pam. 11½". Stuttgart: Kohlhammer. 1933. R.

(ECCLESIASTICAL)

HONEYMAN (H. L.)

West Lilburn chapel. [Reprint.] From *Archæologia Aeliana*, 4th series, vol. x.
pam. 9". Newcastle-upon-Tyne: 1933. Presented by the author.

HONEYMAN (H. L.)

John Bell's plan of St. Nicholas church, Newcastle-upon-Tyne. [Reprint.] From *Archæologia Aeliana*, 4th series, vol. x.
pam. 9". Newcastle-upon-Tyne: 1933. Presented by the author.

KNOOP (DOUGLAS) and JONES (G. P.)

The first three years of the building of Vale Royal Abbey 1278-1280. [From *Trans. Quatuor Coronati Lodge*, vol. xlv, 1931.]
pam. 11½". London. 1933. Presented by Professor D. Knop.

(EDUCATIONAL)

R.I.B.A. SCIENCE STANDING COMMITTEE

The Requirements of science buildings. Report of the Science Standing Committee, July 1933.
pam. 8½". London. 1933. 6d. R.

ARCHITECT AND BUILDING NEWS, Journal

* The new buildings for the Royal Institute of British Architects . . . illustrated descriptions of the proposals for the principal interiors, etc.
fo. pam. 13". London. 1933. R. (2)

(DOMESTIC)

NEWCOMB (REXFORD) and FOSTER (WILLIAM A.)

Home architecture.
9". xiii+336. New York: Wiley, and London: Chapman and Hall. 1932. 20s. R.

WHITE PINE, Series

Mr. W. A. Forsyth [F.] has presented the Library with 64 of the WHITE PINE series of architectural monographs of the architecture of the American colonies and of the early republic; timber architecture. 20 of these have been incorporated with the R.I.B.A. collection in the Reference Library; the remainder have been placed in the Loan Library.

FUJII (KOJI)

The Japanese dwelling-house.
fo. 15¾". 79 pp. Tokyo. Meiji Shobo. 1930. 30s. P.

MINISTRY OF HEALTH: [HOUSING]

Housing authorities. Circular 1348. [Rent and Mortgage Interest Restrictions Act 1933.]
London: H.M.S.O. 1933. 1d. P.

MINISTRY OF HEALTH: [HOUSING]

Provisional rules and orders, 1933. Landlord and tenant, England. Rent restriction (July 1933).
pam. 9¾". London: H.M.S.O. 1933. 2d. P.

SCHUSTER (FRANZ)

*The Building of small dwellings with reasonable rents.

Q. 11½". 130 pp. Stuttgart: Hoffmann. 1931. 9s. P.

WIBAUT (F. M.)

*Public utility and private housing activity.

Q. 11½". 66 pp. Stuttgart: Hoffmann. 1931. 5s. 3d. P.

SEELEY (H. R.) and BARNES (MAJOR HARRY)

Housing the lower-paid worker. (*From The Listener*, 8 March 1933. Other People's Houses [series]—viii.)

fo. pam. 13". London. 1933. 2d. P.

BUILDING CENTRE

Three-bedroomed cottages (60 designs submitted in the Building Centre cottage competition).

Q. 11½". 72 pp. London. 1933. 5s. R.

PENOR (RODOLPHE)

Monographie du château de Heidelberg.

2nd edn. fo. 20". 9 pp. and 24 pls. Paris: A. Morel. 1874.

Presented by Mr. John B. Ledger

in memory of his uncle the late W. E. Ledger [A.].

TIPPING (H. AVRAY)

The story of Montacute and its house.

7¼". viii+38 pp. London: Country Life. 1933. 1s. 6d. P.

UNITED STATES: DEPARTMENT OF AGRICULTURE

Farmers' bulletins.

No. 744. The preservative treatment of farm timbers.

No. 1132. Planning and the farmstead.

No. 1173. Plans of rural community buildings.

No. 1214. Farm dairy houses.

No. 1219. Floors and floor coverings.

No. 1279. Plain concrete for farm use.

No. 1448. Farmstead water supply.

No. 1512. Protection of farm buildings and farm property from lightning.

No. 1606. Farm drainage.

The above publications of the U.S. Department of Agriculture have been added to the Library. (P. 5 cents each bulletin.)

DETAILS

CESCINSKY (HERBERT)

The old-world house, its furniture and decorations.

2 vols. 9¾". London: A. & C. Black. 1924.

Presented by the author.

ELLWOOD (G. M.)

English furniture and decoration 1680-1800.

4th ed. 11¼". x+201 pp. London: Batsford. 1933. R.

EMLYN (HENRY)

A Proposition for a new order in architecture with rules for drawing the several parts, etc.

3rd edn. fo. 18". 39 pp. and 31 copper pls. London: Printed by J. Smeeton. 1797.

Presented by Mr. John B. Ledger

in memory of his uncle the late W. E. Ledger [A.].

EGGER (H.)

Der Uhrturn Pauls v. From Mededeelingen van het Nederlandsch Historisch Institut de Rome IX, 1929.

pam. 9". Gravephage: M. Nijhoff. [1929].

Presented by the author.

ALLIED ARTS

WILENSKI (R. H.)

John Ruskin: an introduction to further study of his life and work.

8¾". 406 pp. London: Faber and Faber. 1933. 15s. P.

WILLIAM-ELLIS (AMABEL)

The tragedy of John Ruskin.

8". 416 pp. and 8 pls. London: J. Cape. 1928. 12s. 6d. P.

SOCIETY OF DILETTANTI

The Society of Dilettanti, its regalia and pictures—by Sir Cecil Harcourt-Smith, together with an outline of its history 1914-1932... by George A. Macmillan.

10". 134 pp. and 36 pls. London: Macmillan. 1932. 15s.

Presented by the Society.

COMMITTEE OF THE EXHIBITION OF BRITISH INDUSTRIAL ART

Catalogue of the Exhibition of British Industrial Art in relation to the home. Dorland Hall, 1933.

7¼". xvi+156 pp. London. 1933. 1s. R.

SCHNECK (ADOLF G.)

Das Polstermöbel. (Das Möbel als gebrauch-gegenstand. Band 4.)

Q. 11½". 89 pp. Stuttgart: Hoffmann. 1933. 15s. P.

CESCINSKY (HERBERT)

English furniture from Gothic to Sheraton.

fo. 12". [6]+438 pp. and bibliography. Michigan: Dean-Hicks.

1929.

Presented by the author.

R.I.B.A.

The laying of the foundation stone of the new building in Portland Place by Lord Howard de Walden and Seaford, Wednesday, 28 June 1933.

pam. 10". London. 1933. R.

BUILDING

RUSSELL (PETER) and DOWELL (GEORGE)

Competitive design of steel structures.

9¾". xxii+426 pp. London: Chapman and Hall. 1933. 21s. R.

BRITISH STANDARDS INSTITUTION

British Standard specification for precast concrete partition slabs (solid). No. 492. pam. 8½". London: 1933. 2s. R.

INSTITUTION OF STRUCTURAL ENGINEERS

* Report on prevention of dusting of concrete floor surfaces.

pam. 8½". London: 1933. 6d. R.(2).

INDUSTRY

BUILDING INDUSTRIES NATIONAL COUNCIL

The case against economy. Issued by the Special Committee for Public Relations. Revised and reprinted May 1933.

pam. 9¾". London. 1933. R.

BUILDING INDUSTRIES NATIONAL COUNCIL

Constitution, January 1933.

pam. 9¾". London. 1933. R.

BUILDING INDUSTRIES NATIONAL COUNCIL

Memorandum No. 1, September 1932.

Memorandum No. 2, October 1932.

pam. 9¾". London. 1932. R.

MATERIALS

DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH:

FOREST PRODUCTS RESEARCH

* Bulletin No. 1. Dry rot in wood.

2nd edn. pam. 9¾". London: H.M.S.O. 1933. 1s. R. (2)

DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH:

FOREST PRODUCTS RESEARCH

Special report No. 3. Practical Kiln-drying. By W. C. Stevens.

pam. 9¾". London: H.M.S.O. 1933. 1s. 6d. R.

INSTITUTION OF STRUCTURAL ENGINEERS

* Report on steelwork for buildings. Part I. Loads and stresses.

pam. 8½". London: 1927 (Revised 1933). 1s. R.(2).

GRAY (W. S.)

Reinforced concrete water towers, bunkers, silos and gantries.

8½". v+220 pp. London: Concrete Publications Ltd. (1933.)

10s. P.

SANITARY SCIENCE

BRITISH STANDARDS INSTITUTION

British standards specification for cast iron airbricks and gratings (for use in brickwork). No. 493. pam. 8½". London: 1933. 2s. R.

DICTIONARY

BELLOWS (JOHN)

Dictionary of French and English, English and French.

3rd ed. 7¼". 689 pp. London: Longmans, Green. 1929. 10s. 6d. P.

PERIODICAL

WENIGEN, *Journal*. ANTWERP

Seven numbers of this journal have been added to the Library. (1924-1930.)

TOPOGRAPHY

JONES (SYDNEY R.)

* Touring England by road and by-way.

Reissue. 74". xx+140 pp. and 22 pls. London: Batsford. 1933. 5s. R.

HUSSEY (CHRISTOPHER)

Oxford, the colleges and university buildings.

Q. 11". 48 pp. London: Country Life and G. Newnes. 1932. 3s. 6d. P.

OSWALD (ARTHUR)

Cambridge, its colleges and university buildings.

Q. 11". 48 pp. London: Country Life and G. Newnes. 1932. 3s. 6d. P.

TOWN AND COUNTRY PLANNING AND RURAL PRESERVATION

JENNINGS (W. IVOR)

The law relating to town and country planning. Part III. Regulations and orders.

9½". 241-360. London: C. Knight. 1933. 7s. 6d. R.

WIRRAL SOCIETY

Wirral countryside. A cautionary guide.

pam. 9". Liverpool: U.P. 1933. 6d. P.

Drawings

WHITTINGHAM HOUSE

Plans, monochrome, 4 sheets; perspectives, water-colour, 2 sheets.

6 sheets. d. 1817

CITY VIEWS, etc.

Paris: Notre Dame, Louvre, 'Conference' Tower, Château d'Ansay.

Rome: Temple of Vesta.

St. Andrews; and general.

J. Van Merlen, Jacques Callot, Israel Silvestre, and others. 10 sheets. E. vd.

Presented by Mr. John B. Ledger

in memory of his uncle the late W. E. Ledger [A.].

Correspondence

THE COLOURING OF GREEK TEMPLES

1 Scroope Terrace,
Cambridge,
10 August 1933.

To the Editor, JOURNAL R.I.B.A.

SIR,—The thoughtful paper which you published in your issue of the 5th August on the *Geological Basis of Greek and Roman Forms* shows that in Mr. Bagenal we may have a possible successor to Prof. Lethaby in the imaginative interpretation of ancient architectural forms. I am not concerned for the moment with the larger Roman section of the paper, but with the brief significant part of it dealing with the Greek material and colour treatments, and, incidentally, with the larger question of the primary function of the temple. Mr. Bagenal's emphatic pronouncement is worthy of special note—"Greek temple architecture was the outside of a chryselephantine shrine." Though in a sense this may have a limited application, as not every temple could afford to have ivory and gold for its cult statue, its general import is profoundly true; and it is a wholesome corrective to the misleading statement in a manual which is being used for examination purposes in many schools, that images like the Athena Parthenos were a mistake, as they were out of scale with their surroundings. Could a master like Pheidias, with the object lessons of the two previous experiments of the mature Greek style—Aphaia at Aegina and Zeus at Olympia (the last by his own hand)—in front of him, have made such a mistake? No real study of Greek Art could possibly point to such a conclusion.

I have no space at the moment to discuss this big aspect of the subject any further, and must hasten to that on which we have more certain evidence, in which there is less room for controversy, but which is nevertheless constantly ignored or at best only partially apprehended—the exterior colouring of the temples. It is true that ingrained predispositions and natural prejudices die hard, and for generations Western Europe has now been unaccustomed to think of Greek or Roman statuary or architectural monuments in terms of anything but form. The evidences shown clearly by Penrose as early as the seventies of last century fell on deaf ears. To quote, in snippets, from Mr. Bagenal again—

"But for the Greeks the temple when built was only just begun. Then, as now, there were coloured earths—ochres, red oxides, green

chalk from Smyrna, with which to make colour washes to multiply tones and sharpen lines—above all, to darken the triglyphs. . . . And equally important was the metal work and above all the gold. . . . The points of gold must have harmonised a brilliantly coloured design. This is important from the designers' point of view. We have to consider those wonderful west gable statues as quickened by colour and gold; and just as the sculptor darkened the eyelids of his figures and made their helmets gleam, so the same art accentuated the rhythm of the triglyphs by a darker tone, and dyed the tænia band below them."

This is well said, and Mr. Bagenal did his best, some years ago, to induce what would have been a worthy experiment, worthy of the greatest city in the world—the redecoration of the Guards' Chapel in a true scheme of Greek colouring. On the Parthenon, below the level of the tænia of the architrave, any decoration—apart from ground tone—was very sparingly used; but beginning with the tænia and the regulæ and guttæ below the triglyphs, the whole of the frieze, the cornice (except the plain faces of the corona, which, at the most, may have had some delicate, overall decoration) and the roof, was a feast of perfectly managed colour, bright gold and gilded bronze, all welded together by the primaries of rich red and soft deep blue; red used more narrowly on some of the horizontals, blue used broadly for the entire triglyph motive. Between these simple triglyph masses, the metopes shimmering with soft tones, but varied here and there with gilded bronze; while the formal lines of the roof treatment culminated in the securely framed, magnificently treated pedimental compositions. In the western one, the gilded helmet of the triumphing Athena was lit in the evening by golden light, the deep, even blue of the sky and the opalescent blue of the Bay of Salamis answering the deeper blue of the triglyphs and mutules, punctuated by the gilded points of the guttæ and by the flashing antefixæ and acroteria above.

Some consider that these are matters of archaeology, but they are of the first import to the architect and art worker. All great classic decoration is based on the principles first enunciated by the Greeks of the fifth century B.C., and the ideas which underlie classic decoration in its wider sense, fully appreciated by the masters of the Renaissance, are eternally with us. It is not a matter of archaeology but of creative accomplishment to-day.—Yours faithfully,

THEODORE FYFE [F.].

Obituary

MAURICE BINGHAM ADAMS [F.]

With the death of Mr. Maurice Adams on 17 August 1933 at the age of 84, the profession loses one of the last and most distinguished representatives of the older generation of architects, and one whose work as journalist, draughtsman, critical writer and practising architect touched all sides of the profession.

A pupil of the late H. N. Goulty of Brighton, he became assistant to the late Sir William Emerson, and in 1872 came to London to join the staff of the *Building News* with which he was associated for over 50 years, and which, under his editorship, became one of the three leading architectural papers. His uncanny flair for getting "news" ahead of anyone else was the dread of rival architectural papers, but one of his chief contributions to the *Building News*, at any rate during the early years of his editorship, was the series of pen and pencil drawings which were published in this paper over a very long period. For this his remarkable facility as a pen draughtsman stood him in good stead. Mr. Adams was recognised as the best perspective artist of his day, and for very many years he dominated the Architectural Room at the Royal Academy, where he had often as many as five or six drawings exhibited at one time. Another outstanding feature of the *Building News* for over thirty years was the Building News Designing Club, initiated and organised by Mr. Adams. Competitions under his direction were held at regular intervals, the winning designs being published with full criticisms. At a time when there was no properly organised architectural education, no architectural schools, and no central examinations, this Designing Club was of some importance, and many young architects owed their chance of success to it and to the helpful and kindly criticism given to all by Mr. Adams.

Simultaneously with his work on the *Building News* Mr. Adams carried on a considerable private practice, being responsible for many different types of building. He was the designer of the majority of public libraries and other buildings erected through the generosity of the late Passmore Edwards, including libraries at Acton, Shepherd's Bush, Eltham and elsewhere, as well as the Passmore Edwards Homes at Chalfont, Bucks. Other buildings for which he was responsible were the School of Economics in Clare Market, the National Burglary and Fire Insurance Offices in the City, the Lowder Memorial Clergy House and Baptistery at St. Peter's, London Docks, and the Chiswick School of Art. He won the competition for the Polytechnic in Peckham Road, and also designed the extension to the South London Art Galleries as a memorial to the late Lord Leighton.

Mr. Adams did a great deal of restoration work, notably that at Blickling Hall, Norfolk, and designed and

carried out a good many private houses of which Queensmead, Windsor, was one of the best, a number of cottages at Port Sunlight, and several War Memorials. Abroad he was well known, and was responsible for many houses at Sydney, New South Wales, where he carried out the memorial mausoleum to the late John Fraser, and also designed a railway station and several houses in New Jersey. The completion of the Church at St. Michael and All Angels in Bedford Park, of which he was the first Warden, including the Parish Hall and Memorial Chapel of All Souls, was also carried out by Mr. Adams, who incidentally at the time of his death was one of the few remaining original residents of Bedford Park. This first Garden City was largely the work of Mr. Adams himself, who completed and executed the original designs of the late Norman Shaw.

Retiring from official practice and from his position on the *Building News* in 1923, Mr. Adams still maintained a keen interest in architectural affairs. He continued as honorary architect to the Chiswick Charity Trustees, of which body he was for many years Chairman, and recently designed a group of Almshouses on a site at Chiswick provided by the Duke of Devonshire. At the time of his death he was busy reconditioning some old cottages at Chiswick for the same purpose.

As a writer and critic Mr. Adams was well known. His critical opinions as expressed in the columns of the *Building News* were always much respected, and he also published several books. In collaboration with the late Norman Shaw he produced *Sketches for Cottages* and he also wrote *Artists Homes*, *Old English Houses and Mansions*, *Modern Cottage Architecture*, *Public Libraries*, *The Making of Architects*, *Architects from George IV to George V*, *Architectural Journalism*, *Art and Everyday Life* and *Cottage Housing*.

Mr. Adams was elected an Associate of the R.I.B.A. in 1876 and a Fellow in 1886 and was thus one of the oldest members of the R.I.B.A. He served on the Council at one time, and retired from the Institute in 1925. He was also for 26 years Hon. Secretary of the Royal Architectural Museum and was largely responsible for the Museum being merged with the Architectural Association. He acted as assessor in a number of public architectural competitions and was also an examiner for the national competitions in art at South Kensington.

Mr. Adams was one of the most interesting and most successful of the older generation of architects. He had the enterprise and personality to undertake many and varied ventures and the ability and character to make a success of every one of them. During his long and busy life he came into contact with almost every architect of importance, many of whom were for years his closest friends, while he was both liked and respected by the

younger generation of lesser known architects, whom he always helped to the best of his ability. Both inside and outside the profession he met many distinguished people and made many friends, and by his death the profession has lost a familiar and well-loved figure.

We have received the following note on Mr. Maurice Adams from Mr. Walter Millard:—

Of well-known personal names in our profession—of well-known personalities we might even say—few can have been more familiar, in their day, than that of Maurice B. Adams. So, at least, it appears to one looking back over some sixty years of architectural life.

I first set eyes on "Maurice B." just before he was leaving the borough surveyor's office at Brighton, early in the eighteen seventies. He, an ex-pupil of the office in which I was then serving articles, had looked in to tell us that very shortly he would be leaving, to go up to London. Young and all raw as I was, I envied him; and felt like saying: "No matter! The time will come." Already he had been contributing sketches of old building work in Sussex to the *Building News*, and presently we learnt that he had got appointed to the staff of this publication. How eagerly would we scan its weekly issues! Not for his work only, to be sure; Norman Shaw had by then begun publishing, in the *Building News*, his arresting series of designs, illustrated by pen-drawings, that fascinated alike the younger and older hands engaged in architecture. Still, in our eyes, Adams would doubtless be seeing to the reproduction of these drawings by the then new method of photo-lithography.

When, at length, the appointed time had come, as Maurice Adams and I went our respective ways in London, we kept catching sight of one another at architectural gatherings, whether at the A.A. or the R.I.B.A. and elsewhere.

One of the most memorable of these assemblies was the meeting at the Institute, in February 1885, when Adams read his notable paper on Architectural Drawing; profusely illustrated by a remarkable Loan Collection of Drawings which he had carefully got together to illustrate his subject; thereby catching the eye as well as the ear of his audience. In those

days this was something of an innovation. But generalship was only one of his strong points.

CHARLES J. DAWSON [F.]

Mr. Charles Dawson, for fifty years Surveyor and Architect to the Barking Borough Council, died suddenly on Monday, 24 July, at the age of 83.

Mr. Dawson received his architectural training in the office of Mr. S. J. Thacker [A.] and subsequently spent several years in the office of Messrs. Holland and Hannen. In 1883, when the Barking Town Local Board was formed, Mr. Dawson was appointed as the first surveyor, and in 1895 was appointed to the same position on the Urban District Council. In 1899 he was succeeded in this position by his eldest son, but continued to act as architect to the borough until his death. In 1920 he took into partnership his second son, Mr. H. H. Dawson, and Mr. H. W. Allardyce, for many years his chief assistant, since when the practice has been carried on at Clock House Chambers, Barking, and at 70 Gracechurch Street, E.C., under the title C. J. Dawson, Son and Allardyce. Mr. H. H. Dawson and Mr. Allardyce will continue the practice at the same address.

During his many years' association with the Barking Council Mr. Dawson carried out many works for the borough, including public offices, the public baths, the lay-out of the park, and the fire station, as well as many public and private buildings in Ilford and neighbouring districts. It was, however, as a school architect that his reputation was highest, and particularly for the planning and execution of the Barking schools of Eastbury, Cambell, Erkenwald, Roding, Dawson and Mont-eagle. Another well-known work for which his firm, associated with Mr. T. A. Pole [F.], was responsible, was the King George Hospital, Ilford, which was opened in 1931 by the King and Queen.

Mr. Dawson was one of the oldest Fellows of the Institute, being elected in 1889. He was also one of the senior members of the Institute of Municipal and County Engineers, and a Fellow of the Royal Sanitary Institute. He will be very greatly missed in Barking, both on account of his distinguished public services and for his charming and genial personality.

Notes

MR. KENNETH CLARK, HON. A.

Mr. Kenneth McKenzie Clark, an Hon. Associate of the Institute, who for the past two years has been keeper of the Department of Fine Art, Ashmolean Museum, Oxford, has been appointed as the next Director of the National Gallery. He succeeds Sir Augustus Daniel, K.B.E., also an Hon. Associate of the Institute, whose term of office expires on 31 December 1933.

SIR BANISTER FLETCHER, P.P.R.I.B.A.

On Friday, 18 August, the marriage took place at Marylebone Registry Office between Sir Banister Fletcher and Mrs. Mary Louise Hazell.

C.P.R.E. SIXTH NATIONAL CONFERENCE

The Sixth National Conference for the Preservation of the Countryside will be held at Buxton from 13 October to

15 October inclusive, under the Presidency of the Earl of Crawford and Balcarres, K.T. The Conference will be held by the courtesy of the Mayor and Corporation at the Town Hall, and will be opened at 2.30 p.m. with an address of welcome by His Worship the Mayor of Buxton (Alderman James Brindley, J.P.). There will be three sessions—Friday afternoon at 2.30, Saturday morning at 10.0 and Saturday afternoon at 2.30, and papers will be read dealing with education, planning and access.

A reception of members and delegates will be held at the Pavilion on Friday evening at 8.30, and it is hoped to arrange to display a film entitled *The Town of To-morrow*. On Sunday afternoon, 15 October, if a sufficient number of members and delegates signify their intention of attending, it is hoped to arrange, by the courtesy of the National Trust, a visit to the Trust's property at Longshaw.

No special railway vouchers will be issued, as members and delegates will be able to use the ordinary cheap week-end facilities provided by the railway companies. The Conference headquarters will be at the Spa Hotel, where special terms, at

an inclusive charge of 43s. for members and delegates, from Friday dinner to Monday breakfast, have been arranged.

The meeting is not confined to delegates and members of the C.P.R.E.—friends are invited. All societies and organisations desiring to send delegates, and all individuals who desire to attend, are requested to obtain a form from the Secretary, C.P.R.E., Mr. H. G. Griffin, 17, Great Marlborough Street, London, W.1.

PROPOSED VISIT TO UNDERGROUND STATIONS

The Art Standing Committee have approached the London Passenger Transport Board with a view to arranging an informal visit of members of the Institute to some of the recently completed Underground stations on the new extension between Finsbury Park and Cockfosters. The London Passenger Transport Board have readily agreed to afford facilities for such a visit, which it is proposed to arrange on Tuesday, 10 October 1933, and in order that the lighting arrangements and effects at these stations may be fully appreciated it is suggested that the party should commence their tour at about 8 o'clock on that evening. The party will be limited in number and members who wish to take part are asked to notify the Secretary R.I.B.A. without delay, and in any case not later than Wednesday, 20 September 1933.

R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS

The works submitted by candidates for the R.I.B.A. (Archibald Dawnay) Scholarships will be on exhibition in the R.I.B.A. Galleries, 9 Conduit Street, London, W.1, from Thursday, 14 September, to Saturday, 23 September 1933, inclusive. The exhibition will be open between the hours of

10 a.m. and 7 p.m. (Saturdays 10 a.m. and 6 p.m.). The scholarships are intended to foster the advanced study of all forms of construction and are tenable at the Schools of Architecture recognised for exemption from the examinations of the Royal Institute of British Architects.

THE BUILDING CENTRE PRIZE-WINNING COTTAGES

The Minister of Health has indicated that he will raise no objection to the erection by local authorities or others, of cottages to the design of those erected for demonstration purposes on the Aldwych site, Strand, from the winning design in the Building Centre Cottage Competition.

As regards the building of such cottages for the rehousing of persons displaced from clearance of improvement areas or from individual unfit houses, the Minister has intimated that, in view of the dimensions of the cottages, it will be necessary to adopt as a standard of accommodation for the purposes of the Housing Act, 1930, the rule that the cottages should be treated as providing accommodation for not more than four persons, which means that four units of Exchequer grant totalling £9 (or £10 in respect of persons displaced from houses in an agricultural parish) will be payable in respect of approved rehousing accommodation provided in a cottage of this type.

R.I.B.A. EXAMINATIONS, JUNE AND JULY 1933

The questions set at the Intermediate, Final and Special Examinations held in June and July 1933 have been published, and are on sale at the Royal Institute, price 1s. (exclusive of postage).

NOTES FROM THE MINUTES OF THE COUNCIL

17 July 1933

SCALE OF CHARGES FOR LOCAL AUTHORITIES' AND PUBLIC UTILITY SOCIETIES' HOUSING WORK

The Scale of Charges for Local Authorities' and Public Utility Societies' Housing Work drawn up by the Special Committee on Fees for Housing Work, etc., was approved by the Council. Copies of this Scale were issued to members with the Journal of 5 August.

THE STIRLING SOCIETY OF ARCHITECTS

The draft Rules and Regulations of the newly formed Stirling Chapter of the Royal Incorporation of Architects in Scotland were formally approved by the Council.

THE FELLOWSHIP

The Council, by a unanimous vote, elected the following architect to the Fellowship under the powers defined in the Supplemental Charter of 1925:—

The Hon. G. Sturrock, Director of Public Works, Straits Settlements.

MEMBERSHIP

Election, 23 October 1933.—Applications for membership were approved as follows:—

- As Fellows, 5 applications.
- As Associates, 19 applications.
- As Licentiates, 8 applications.

Transfer to the Retired Members' Class.—The following members were transferred to the Retired Members' Class:—

As Retired Fellows:—

- Basil Wallace Fitch-Jones.
- Joseph Craddock Perkin.

Resignations.—The following resignations were accepted with regret:—

- Frederick B. Taylor [A.].
- Stanley Russell-Taviner [L.].
- John Whitehead [L.].

Election of Students.—The following Probationers were elected as Students of the R.I.B.A.:—

- Atkinson, Alfred John (Intermediate Examination).
- Bearpark, John Ronald (Intermediate Examination).
- Beesley, William Henry (Intermediate Examination).
- Blackman, Mervyn Henry Gerald (Intermediate Examination).
- Bloor, David Burch (Intermediate Examination).
- Bond, Cedric Meyer (Intermediate Examination).
- Brooks, Raymond Samuel (Intermediate Examination).
- Brown, Harry Kenneth (Intermediate Examination).
- Byrom, Charles Neville (Intermediate Examination).
- Cahn, Leslie Garrard (Secured approved qualifications in the Dominions).
- Chambers, Ernest James (Intermediate Examination).
- Clifford, Henry Dalton (Intermediate Examination).
- Cowing, Ralph (Intermediate Examination).
- Crooks, Philip Charles Irwin (Auckland University College).
- Dale, Bernard Henry (Intermediate Examination).
- Dickinson, George Henry (Intermediate Examination).
- Dove, Harry (Leeds College of Art).
- Downing, Samuel (Intermediate Examination).
- Ellis, Gordon (Intermediate Examination).
- Everson, Sydney Frank (Intermediate Examination).
- Geers, Geurt Marinus Jacobus (Intermediate Examination).
- George, Leslie Thomas (Intermediate Examination).
- Goddard, Theodore David (Architectural Association).
- Greenwood, Alice Marion Merle Victoria (Auckland University College).
- Haigh, Edwin Donald (Intermediate Examination).
- Hancock, Geoffrey Arthur (Intermediate Examination).
- Hodgeson, Edward (Intermediate Examination).
- Hopkins, Thomas Henry George (Intermediate Examination).
- Hopkins, William Albert Larcher (Intermediate Examination).
- Horsfield, Alexander James (Intermediate Examination).
- Hughes, Arthur Gordon (Intermediate Examination).

Ingoldby, Edward (Intermediate Examination).
 Jackson, John Edwin (Intermediate Examination).
 Jones, Edward Stanton (Intermediate Examination).
 Judson, Harry (Intermediate Examination).
 Kennedy, Thomas Brian (Intermediate Examination).
 Lewis, Robert Kenneth (Intermediate Examination).
 Mannel, Arthur Charles (Intermediate Examination).
 Marshall, Charles John Evelyn (Architectural Association).
 Martin, Ivan Charles (Intermediate Examination).
 Mason, John William (Intermediate Examination).
 Mort, William Idwal (Intermediate Examination).
 Newton, Alexander John (Intermediate Examination).
 Owen, Gordon Frederick (Intermediate Examination).
 Pidgeon, Raymond Vincent (Intermediate Examination).
 Pitt, Hal Lungle (Intermediate Examination).
 Potts, Alan Edward (Intermediate Examination).
 Richardson, Harold (Intermediate Examination).
 Risdon, Frank Heriot (Northern Polytechnic).
 Robertson, Alexander Gilbert (Intermediate Examination).
 Robertson, James (Edinburgh College of Art).
 Saddler, Robert (Intermediate Examination).
 Shearing, Arthur Henry Ernest (Intermediate Examination).
 Sidebottom, Percy Brooke (Intermediate Examination).

Sinclair, Albert Graham (Intermediate Examination).
 Smith, David John (Intermediate Examination).
 Smith, Ernest Douglas (Intermediate Examination).
 Sodersteen, Eric M. (Secured approved qualifications in the Dominions).
 Southcombe, John Richard (Intermediate Examination).
 Stower, Frank (Intermediate Examination).
 Taylor, John Percival (Intermediate Examination).
 Taylor, Joseph William (Intermediate Examination).
 Thomas, Ieuan Gwynn (Welsh School of Architecture, Cardiff).
 Thorpe, Geoffrey Hereward (Intermediate Examination).
 Twydel, George Edward (Intermediate Examination).
 Warn, Stanley William (Intermediate Examination).
 Wheeldon, Cyril Denis (Intermediate Examination).
 White, Margaret Justin Blanco (Architectural Association).
 Williams, John Owen (Intermediate Examination).
 Wilson, Edward Patrick (Intermediate Examination).
 Wilson, William George (Intermediate Examination).
 Wilton, David (Intermediate Examination).
 Woods, Edmund (Intermediate Examination).
 Woodward, Lionel Orford (Intermediate Examination).
 Wynn, William James (Intermediate Examination).
 Young, Robert Robertson Reid (Intermediate Examination).

R.I.B.A. PROBATIONERS

During the month of July 1933 the following were registered as Probationers of the Royal Institute:—

BARRAGÁN: JOSÉ ERNESTO, 92 Richmond Road, Bayswater, W.2.
 BELSHER: HAROLD DONOVAN, "Durdham," 12 Queen's Road, High Barnet, Herts.
 BENERDELLO: HENRY, 71 Langham Street, Walton, Liverpool.
 BETTERIDGE: EDWARD JOHN GEORGE, 122 Farnham Avenue, Walthamstow, E. 17.
 BLAIR: ROBERT CAPPER, Athlin, Derryvolgie Avenue, Belfast, N. Ireland.
 BOOL: JOHN BALMER, "Redroofs," Broom Road, Rotherham.
 BRADSHAW: LEONARD ROBERT, 22 Hampden Road, Hornsey, N.8.
 BRIGGS: HILDA, Carolside, Victoria Park, Manchester 14.
 COATES: WALTER SIDDALL, 4 Burton Stone Lane, York.
 CRITCHLOW: ARTHUR, 31 Queen's Road, Fairfield, Buxton, Derbys.
 CROOKES: PHILIP CHARLES IRWIN, 59 Power Board Building, Queen Street, Auckland, New Zealand.
 CUBITT: FREDERICK WILLIAM, 112, Hammersmith Road, West Kensington, W.14.
 DAKIN: ARTHUR JOHN, The Baptist College, Woodland Road, Bristol.
 EBDON: THOMAS DUDLEY, "The Cottage," 17 Woodside Road, Sutton, Surrey.
 EBER: CLAUDE ANTHONY, No. 25 St. Michael's Road, Singapore, S.S.
 GEORGE: WILLIAM NORMAN BRUCE, Palermo House, Bentley Road, Prince's Park, Liverpool, 8.
 GILLES: STANLEY GEORGE, 51 Holland Road, Brixton, S.W.9.
 GOMERSALL: RONALD, 17 Myrtle Avenue, Bingley, Yorks.
 GREENACRE: WALTER, "Deepdale," 14 Billingham Avenue, Norton, Stockton-on-Tees.
 GREENWOOD: ALICE MARION MERLE VICTORIA, S. Alban's Vicarage, Auckland, New Zealand.
 HAMBLIN: ANGUS KENNETH CAMPBELL, 33 Westerfield Road, Ipswich.
 HAWKINS: BARBARA JOAN, Ashley House, Battledown, Cheltenham, Gloucestershire.
 HILLSON: WILLIAM REGINALD, 7 Delamere Road, Ainsdale, Southport, Lancashire.
 HOFMEYER: JAN HENDRIK CHARLES, c/o Barclays Bank, 104 London Road, Liverpool.
 HOLLAND: FRANK WOLSTENHOLME, 7 Bedwardine Road, Upper Norwood, S.E.19.
 JOHNS: WILLIAM EDWARD FIELD, 505 Sidcup Road, Mottingham, S.E.9.
 JONES: MARJORIE CERIDWEN, 148, Priory Road, Anfield, Liverpool.
 KOTASTHANE: KRISHNARAO MORESHWAR, c/o M. M. Kotasthane, 65-67 Kalbadevi, Bombay, India.
 LAURIE: COLIN ARTHUR, 4 South Road, Ealing, W.5.

LEWIS: DAVID HUBERT, 63 Crythan Road, Melyn, Neath.
 LIDBETTER: HUBERT MARTIN, 15 Thornton Way, Golders Green, N.W.11.
 MCCELLAND: JOHN, Glenluce, Eastfield Road, Benton, Northumberland.
 PANCHAL: JAYKRISHNA GOPALJI, Dattatraya Buildings, 2/8 Chikalwadi, Grant Road, Bombay, India.
 PARKER: WILLIAM NORMAN, "Oakdene," The Wheel, Ecclesfield, nr. Sheffield.
 PHIZACKLEA: EDMUND RANDOLPH, Clifton House, 94 Grange Road, West Hartlepool.
 PINE: ARTHUR TATTERSALL, 109 Louisville Road, Balham, S.W.17.
 POWERS: ERNEST STARKEY, 9 Southern Life Buildings, Smith Street, Durban, South Africa.
 PURSLOW: CYRIL STANLEY, 16 Old Meeting Street, West Bromwich, Staffs.
 RATHBONE-SMITH: RONALD ALEXANDER, 28 Clyde Road, Wallington, Surrey.
 SEAWARD: GWENDOLINE PHYLLIS, Noyon, Headington Hill, Oxford.
 SHORE: THOMAS GEORGE FREDRICK, 17 Peet Street, Edge Hill, Liverpool.
 SMITH: LESLIE MONTAGUE, Cambridge House, Ebley, nr. Stroud, Glos.
 STEEL: REGINALD CHARLES THOMAS, 50 Fernhurst Road, Croydon.
 SUMMERS: NORMAN, 44 Fairleigh Drive, Leigh-on-Sea, Essex.
 TALL: MARJORIE, "Whitehaves," Stoney Corner, nr. Gravesend, Kent.
 TALPADÉ: JAYAVANT RAMRAO, No. 2 Dukar Lane, Girgaon, Bombay 2, India.
 THOMAS: DAVID LLOYD, 79, Lyricombe Hill, Bath.
 THOMAS: REGINALD CHARLES HENRY, "The Bungalow," 165 Brockley Rise, S.E.23.
 TUFFLEY: HENRY GUY, 54 Quilter Road, Felixstowe.
 TURNBULL: ANNIE NICOL, 71 Nile Grove, Morningside, Edinburgh, Scotland.
 TURNER: JAMES BRADLEY, Isenhurst, Perrymount Road, Hayward's Heath.
 WHITE: HENRY ALFRED, "Wharfemead," Bickley, Kent.
 WHITTAKER: JOHN CARTWRIGHT, "Trenton House," Victoria Road, Tunstall, Stoke-on-Trent.
 WILLIAMS: ARTHUR BRADBURY, "Pen-Ucha," Wrexham Street, Mold, Flint.
 WILLIAMS: JOHN OWEN, 25 Queen Square, Bath.
 WILLIAMS: KENNETH JOHN, 64 Locking Road, Weston-s.-Mare, Somerset.
 WRIDE: ALVINA MARSTEN, 1 Grove Place, Whitchurch, Cardiff.

Notices

THE R.I.B.A. REGULATIONS FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS

At the request of the Council the Competitions Committee have given very close and prolonged consideration to various suggestions which have been put forward by members of Council and others for the amendment or modification of the R.I.B.A. Regulations for the Conduct of Architectural Competitions, the Model Form of Conditions and the Directions to Assessors.

In nearly every case in which difficulties have occurred the Committee have been forced back to the conclusion that it is not the Regulations nor the Model Form of Conditions nor the Directions to Assessors which are at fault, but it is the non-compliance with the spirit and often the letter of the regulations, etc., by promoters, competitors and assessors which has given rise to the difficulties.

Arising out of the report of the Competitions Committee the Council now propose, subject to the comments of members being received and considered, to amend the R.I.B.A. Regulations for the Conduct of Architectural Competitions as follows:—

(a) To add the following words to the first paragraph of Clause 1:—

"The Promoters may, if thought desirable, appoint a representative to confer with the Assessor or Assessors during the progress of the competition."

(b) To amend Clause 10 to read as follows:—

"In the case of limited or private competitions where the Royal Institute are satisfied that special circumstances may exist, modification of these Regulations may be approved by the Royal Institute."

In accordance with the terms of Bye-law 38 members are invited to submit their comments and criticisms on these proposed amendments within fourteen days of the issue of this JOURNAL.

Subject to consideration being given to any comments or criticisms received, the amendments will be ratified by the Council at their next meeting.

The Council particularly wish to draw the attention of members to the following recommendations of the Competitions Committee and to urge their adoption:—

(1) That an architect who is nominated or appointed as an Assessor by the President R.I.B.A. or otherwise should at once report his nomination or appointment to the Secretary R.I.B.A. who will thus be enabled to draw his particular attention to the documents governing the conduct of architectural competitions.

(2) That the draft general conditions of all competitions should be submitted to the R.I.B.A. *without the schedule of accommodation* before being issued to competitors.

(3) That in order to prevent misunderstanding in the minds of promoters their special attention should be drawn to the last paragraph of Clause 5 of the Model Form of Conditions.

This paragraph reads as follows:—

"The author of the selected design shall, if requested, make any reasonable modifications in his design to meet the requirements of the Promoters."

Clauses incorporating the above recommendations will be inserted in the Directions to Assessors.

The Competitions Committee, with the authority of the Council, are preparing a document explaining the competition system and how it has arisen and pointing out that not only are the interests of competitors safeguarded but the best interests of promoters are also served by following the Regulations in letter and spirit.

It is proposed that this document shall be sent at the outset to all bodies considering the promotion of architectural competitions.

It is the view of the Council and Competitions Committee that the selection of a fully qualified competent Assessor in every competition is of paramount importance.

THE ARCHITECTS' REGISTRATION ACT 1931

Members of the Royal Institute of British Architects and of the Allied and Associated Societies are reminded that after 31 December 1933, no one who has not passed an examination recognised by the Architects' Registration Council of the United Kingdom will be eligible to apply for admission to the Register of Registered Architects set up under the provisions of the above Act.

All Members who have not already done so are therefore urged to send in their applications immediately.

Full particulars and the necessary application form can be obtained from the Secretary R.I.B.A.

R.I.B.A. NEW BUILDING

Pending the sale of the existing premises of the Institute and the issue of an appeal for donations to the New Building Fund, the Council have provisionally arranged with the Institute Bankers to advance the money necessary for the building operations.

This note of the Council's proposal is published in accordance with the terms of Bye-law 38 and the Council invite comments and criticisms within fourteen days of the issue of this Journal.

THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

DRAFT AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS

Enquiries are frequently received from both architects and local authorities as to whether the Institute publishes any standard precedent for a form of agreement for use between an architect and a local authority.

Mr. W. E. Watson, formerly the Hon. Secretary of the Practice Standing Committee, has, at the request of the Committee, drafted a form to meet this demand, and this draft has been approved by the Practice Committee and the Council.

Copies can be obtained on application to the Secretary R.I.B.A.

NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of

the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

CESSATION OF MEMBERSHIP

Under the provisions of Bye-law 21, the following has ceased to be a member of the R.I.B.A. —

Ralph Berrill, as Associate.

Competitions

LIMITED COMPETITION FOR A NEW PUBLIC ELEMENTARY SCHOOL TO BE ERECTED AT HEN LANE, COVENTRY

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

ARCHITECTURAL ASSOCIATION: COMPETITION FOR THE DESIGN OF SMALL VILLA PROPERTY

The Architectural Association, with the co-operation of Mr. J. W. Laing, has organised a competition for speculative house designs, open to all members of the A.A. and R.I.B.A.

The competition is for three types of houses and three premiums of £25 each are offered.

The jury of Assessors consists of the following:—

Mr. L. H. Bucknell [F].
Mr. C. Lovett Gill [F].
Mr. Arthur W. Kenyon [F].
Mr. J. R. Leathart [F].
Mr. T. Alwyn Lloyd [F].
Mr. J. W. Laing.

Last day for receiving designs: 30 September 1933.

Members of the R.I.B.A. can obtain copies of the conditions from Mr. F. R. Yerbury, General Secretary, Architectural Association, 34-36, Bedford Square, W.C.1. Price 2s. 6d.

BELFAST: NEW SANATORIUM BUILDINGS

The Belfast Education Committee are proposing to hold a competition for new Sanatorium buildings at Whiteabbey and Graymount and Mr. R. S. Wilshire [F.] has been appointed to act as Assessor. Conditions are not yet available.

BEXHILL: PROPOSED ENTERTAINMENTS HALL

The Bexhill Town Council invite architects to submit, in open competition, designs for a new entertainments Hall.

Assessor: Mr. T. S. Tait [F].

Premiums: £150, £100 and £75.

Last day for receiving designs: 4 December 1933.

Conditions of the competition may be obtained on application to Mr. S. J. Taylor, Town Clerk, Town Hall, Bexhill-on-Sea. Deposit £1.

GIDEA PARK: FIVE TYPES OF HOUSES

The directors of Gidea Park Ltd. invite architects of British

nationality to submit in competition, designs for five different types of houses, as follows:—

Class A:—£400 semi-detached (£800 pair).
Class B:—£500 semi-detached (£1,000 pair).
Class C:—£650 detached (with garage).
Class D:—£800 detached (with garage).
Class E:—£900 detached (with garage).

Assessors: Professor S. D. Adshad [F].

Mr. A. E. Beresford [F].

Alderman Ewart G. Culpin [F].

Mr. E. Maxwell Fry [A].

Mr. Howard Robertson [F].

Mr. W. Harding Thompson [F].

Premiums: £10 for the first five in each class and a further £20 to the author of the best design in each class.

Competitors may enter for all or any of the competitions.

Last day for receiving designs: 11 September 1933.

HORNSEY: NEW TOWN HALL

The Hornsey Town Council invite architects of British nationality to submit in competition, designs for a new Town Hall.

Assessor: Mr. C. Cowles-Voysey [F].

Premiums: £350, £250 and £150.

Last day for receiving designs: 23 September 1933.

SLOUGH: NEW COUNCIL OFFICES

The Slough Urban District Council have decided to hold an open competition in connection with the new Council Offices which are to be erected at Salt Hill. Premiums of £150, £100 and £50 will be offered and Professor H. S. Goodhart-Rendel [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

STOKE NEWINGTON: MUNICIPAL BUILDINGS

The Council of the Metropolitan Borough of Stoke Newington have authorised the holding of a competition for Municipal Offices and extensions to the Library and Electricity Offices. Conditions have not yet been received.

SWINDON: PROPOSED TOWN HALL EXTENSION

The Town Council of Swindon propose to hold a competition for Extensions to the present Town Hall, and Professor A. B. Knapp-Fisher [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

Members' Column

PARTNERSHIPS WANTED

F.R.I.B.A. desires partnership in well-connected firm (capital available). Has for a number of years been senior partner in firm abroad. Would consider half share or junior partnership. Age 44.—Write, with particulars, Box 2183, c/o Secretary R.I.B.A.

A.R.I.B.A. seeks partnership, or senior position leading to partnership, in well-established practice. Age 32. Small capital.—Apply Box 8933, c/o Secretary R.I.B.A.

ARCHITECT (41), F.R.I.B.A., recently Colonial government architect, seeks partnership, preferably London or southern counties. Nineteen years' general experience, London and Colonial. Capital available.—Apply Box No. 6933, c/o Secretary R.I.B.A.

ARCHITECT'S DRAWING OFFICE MANAGER WANTED

DUBLIN.—Architect's Drawing Office Manager wanted to take complete charge. Must be qualified and experienced. Good salary to the right man.—Box No. 1983, c/o Secretary R.I.B.A.

NEW PARTNERSHIPS

MESSRS. MEAKIN, ARCHER & Co., Architects and Surveyors, of 73-76, King William Street, E.C.4, have taken into partnership Mr. J. N. Aylwin, A.R.I.B.A., of Battle, Sussex, and latterly of Edgware, Middlesex. The name of the firm will remain as before.

MR. C. E. BLACKBOURN [F.], of 26A, Finsbury Square, E.C.2, has taken into partnership J. Barrington-Baker [A.] as from June 1, 1933. The practice will be carried on at the same address under the title of C. E. Blackbourn & Partners.

MR. WILLIAM T. BENSLYN, F.R.I.B.A., A.R.C.A., has taken Mr. James Morrison, A.R.I.B.A., into partnership and will continue to practise at 17 Easy Row, Birmingham, 1, and 107 Great Russell Street, London, W.C.1.

NEW PRACTICE

MR. IVAN S. HODGESS (Student) has commenced practice at 10 Athenaeum Terrace, Plymouth, and will be pleased to receive trade catalogues, samples of materials, etc., at that address.

UNFURNISHED ROOM WANTED

MEMBER wishes to rent unfurnished room in London Architect's Office.—Box No. 2083, c/o Secretary R.I.B.A.

ACCOMMODATION WANTED

ARCHITECT desires to rent at moderate figure room (about 200 feet) in architect's office. Use of phone. West or Central locality. Box No. 2933, c/o Secretary R.I.B.A.

SHARE OF OFFICE

ARCHITECT occupying office in Lincoln's Inn is willing to share same with another practising architect. Cleaning, light, heat and telephone included; other services by arrangement.—Box No. 7933, c/o Secretary R.I.B.A.

SMALL ROOM TO LET

MEMBER has small room to let at £50 inclusive. Facing Gages, Holborn. Third floor. Light, very quiet. Box No. 5933, c/o Secretary R.I.B.A.

FURNISHED OFFICE TO LET

A.R.I.B.A., with pleasant offices in the Temple, offers furnished accommodation to another Architect or Surveyor on moderate terms. Or alternatively a small unfurnished room to let at 30 guineas per annum, inclusive of cleaning and electric light.—Apply Box No. 4933, c/o Secretary R.I.B.A.

CHANGE OF ADDRESS

MR. GEORGE O. SCORER [F.] has changed his address to The Lodge, "Gaskyns," Rudgwick, Sussex, and would be glad to receive trade catalogues.

MESSRS. E. KEYNES PURCHASE and ROLAND WELCH are moving on the 15th September from 3 and 5 Maddox Street, to No. 1 Stratford Mansions, 34, South Molton Street.

MR. H. CECIL POWELL [F.] has removed from 3 Higher Terrace, Torquay, to 3 Lower Terrace; keeping the house name "Grosvenor Chambers" as before. Phone 3725 as before.

MR. FRANK S. SWASH has changed his address to 4 Regent Street, Cheltenham, where he has opened offices. After 25 September the office at Newport will be closed and transferred to Cheltenham, where all communications should be addressed.

MESSRS. T. H. AND F. HEALEY (Mr. Francis H. Healey [A.]) have moved from offices, No. 6 Forster Square, Bradford, and in future will be sharing offices and working in conjunction with Mr. Charles A. Hall [L.] at Exchange Chambers, 7 Queensgate, Bradford, where all correspondence for Messrs. T. H. and F. Healey must be sent.

A.B.S. INSURANCE DEPARTMENT HOUSE PURCHASE SCHEME.

(For property in Great Britain only.)

REVISED TERMS.

The A.B.S. Insurance Department is able, through the services of a leading Assurance Office, to assist an *Architect or his Client* in securing the capital for the purchase of a house on the following terms:—

AMOUNT OF LOAN.

75 per cent.

of the value of the property as certified by the Surveyor employed by the Office.

RATE OF INTEREST.

5 per cent. gross (which, at the present rate of income tax, represents 3½ per cent. nett).

LEGAL COSTS AND SURVEY FEE,

also the amount of the first quarter's premium on the Endowment Assurance referred to below, are advanced in addition to the normal loan. If the loan is continued for more than fifteen years the *Survey and Legal Costs* will be refunded to the Borrower on repayment of the loan.

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years or at the *earlier death* of the Borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that provided the Plan and Specification have been approved by the Surveyor acting for the Office, ONE-HALF of the amount of the loan agreed upon will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in to his satisfaction.

N.B.—Loans will not be undertaken under this scheme upon:

- (a) Property the value of which is not sufficient to warrant a loan of at least £500 or of which the value exceeds £2,500;
- (b) Property of the bungalow type;
- (c) Property not in the sole occupation of the Borrower.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.1. Telephone: Mayfair 0434.

R.I.B.A. JOURNAL

DATE OF PUBLICATION.—14 October.

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